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Evans, Graeme, Jensen, Steve, King, Sherene, Morris, Leora, Mundia, Prisca, Thomas, Peter,
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A collection of ideas, processes and
projects/ Interior Architecture + Design
Middlesex University

DRAFT THREE

2017

DRAFT THREE 2017 INTRODUCTION

This latest iteration of Draft magazine reflects upon and celebrates the achievements of our Interior Architecture and Design students during the academic year.

As with previous end of year publications the aim of Draft Three is to illustrate our student work and disseminate detail of our approach to learning and teaching in the Interiors Directorate. Our collegial strategy is evidenced here in the diversity of projects and written outputs covered, which also endorse the emphasis we maintain on balancing theory and practice.

Our research cluster, *Making Places*, is consistently active. Academic staff have contributed to a variety of conferences including the *Design and Time Conference* at MDX in September 2016, *HOW Hospitality and Workspace* in Milan, June 2017, and The *Secret Lives of Buildings* Symposium in Austin, Texas in 2016. Publications featuring inputs from our lecturers include *A Gendered Profession*, *Design Innovations for Contemporary Interiors in Civic Art* and the *International Journal of Interior Architecture and Spatial Design*. Practice work carried out by members of the teaching team is also featured in a new RIBA publication, *Revolution: Interior Design since 1950*.

At the beginning of the year our courses relocated into spacious studios in the newly completed Ritterman building, named after our Chancellor. To celebrate the inauguration of the building and the merging of Media and Performing Arts and Art and Design into a new Faculty of Arts and Creative Industries we collaborated with Dance and Music programmes. For the inauguration event dance students performed to live music through interacting with full size environments that were created by our first year students as part of their *Structure and Balance* project.

Second year Interior Design students this year entered the Retail Design Student Awards for the first time. The project brief was set by Adidas and we are delighted that one of our students, Ka Wing Chan, won internships with them and design practice 20.20, whose creative director mentored students through the project. And at MA level, research into Inclusive Design carried out by one of our graduates, Signe Neilsen, who is now working with Motion Spot, contributed to their winning entry in the prestigious RIBA and Celia Thomas 2016 Design Awards.

We continue to develop our collaborative partnerships. Staff teaching exchanges were carried out with *Politecnico di Milano* between our respective Interior programmes, resulting in inspiring project outcomes and enhanced student experience. A joint project was also set to second year students on our Interior Design programme and students at *ICS College of Arts*, a partner school in Tokyo, endorsing our ongoing commitment to international collaboration.

The importance of embedding thinking and creating through physical engagement with material and model making is sustained on all of our courses. However, we recognise that it is equally necessary to equip our students with the latest digital means of communication that are essential for professional practice. This year we are trialling the first phase of presenting our Degree Show virtually, capitalising on rapidly evolving technologies in this field. This is an exciting new way for us to represent the innovative designs produced by our students.

Next year we will be adding a 3D Design Foundation Year as an optional additional year of study for students embarking on the BA Interior Architecture, Interior Design and Design Crafts programmes. Successful completion of this year ensures entry onto the appropriate 3 year degree programme.

We are proud to celebrate the achievements on our courses this year and I would like to thank both the students and teaching team for their enthusiasm, dedication and effort throughout.

David Fern
Director of Programmes – Interior Architecture and Design

Middlesex University, London, was formed in 1992 and grew out of an amalgam of much older institutions including the influential Hornsey School of Art. So the graduating students represented in this magazine come from a venerable lineage of interior designers and interior architects trained at Middlesex who have played significant roles in shaping the interiors industry in London and globally over many decades. Situated in the Faculty of Arts and Creative Industries, the Interiors students (together with students of craft and jewellery in the Interiors Directorate) make up roughly half of the Design Department, alongside those studying fashion.

At Middlesex we believe all design practices should be outward facing, inclusive, imaginative and dynamic: we train designers who can address real world situations face on but who are eager to challenge the status quo. That is why we do not have a Middlesex 'house style': instead, we value self-expression, independent minds and genuinely innovative ideas. But our talented and skilful teaching and technical team also go to great lengths to introduce students to the realities of professional life in the interiors industry, in order to best equip them for their future careers. This year I am particularly pleased with student success at the Retail Design Expo Awards, and the enthusiasm of our partners in the project, Adidas and 20.20. We are also experimenting with virtual reality as an exciting tool with which graduating students can represent their speculative unbuilt schemes. In October 2017 the first cohort of students will begin our new 3D Design Foundation Year. As we grow the Design Department over time, with new design disciplines and pathways, we aim to retain a distinctive mix of idealism for the positive change design can bring to the world, together with a realistic view of how to make those changes possible, that are the hallmarks of design at Middlesex University.

Professor Gareth Williams
Head of the Design Department





Iterating DRAFT

*People don't have ideas - they make them*¹

Iteration is the process of testing and developing ideas through repetition, inquiry and reflection. This is the daily practice that we experience both as learners and teachers in attempting to produce an interlinked sequence of outcomes. Each iteration is the starting point for the following one. The process embeds components of repetition, evolution, innovation and sometimes revolution.

This new issue of Draft is a new iteration, adding to the two issues published together last year, one process[ing] and two project[ing]. Draft Three is produced in a single volume to consolidate the flow of ideas, connecting to past iterations and looking forward to those of the future. This iteration has a new format and a new graphic identity in line with our strategy to refresh every year and to reflect the constantly evolving teaching and learning landscape. Draft Three is a summary of the diversity of activity experienced by our students and academics throughout this year.

1. Carruthers, M. (1998), *The Craft of Thought: Meditation, Rhetoric and the Making of Images*, 400–1200, (Cambridge: Cambridge University Press) p. 5.



A QUESTION OF INTERVENTION:
Tectonic or Autonomous?

Adaptation is key to the practice of designing interiors. The design process inevitably involves the adaptation of particular spaces into specific places of purpose and occupancy. Adaptive reuse is a term that is commonly applied in reference to the remodelling of existing buildings. It is particularly referred to in design discourse between old/existing and new/intervention and often in recognition of conservation and sustainability issues. Notions of memory and historic traces inherent within the existing context are highlighted for critical introspection, and provide a rich canvas for dialogue about new hybrid relationships of use and design manifestations. Theoretical discourse appertaining to the adaptation of buildings - in spatial volume, form and materiality etc. - tends to focus on buildings of architectural merit that deserve to be respected in the remodelling process. Adaptation of this kind was highlighted as an area of architectural interest in Philippe Robert's ground

within the public realm, from an identity crisis in its professional status relative to Architecture. The discipline continues to struggle with agreement on its titular, and dependent on time and place is called either Interior Decoration, Interior Design, Interior Architecture or even Spatial Design. Architects have always claimed and, quite understandably, will continue to claim an interest

Interior Design has suffered, since its emergence with- in the public realm, from an identity crisis

in designing interiors, and designer's of interiors who are not qualified architects must accept this fact. In an overcrowded world that should be forging an ethical and ecological conscience to build less new and refurbish more existing buildings, architects will certainly stake their claim as authorities on adaptive reuse.



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breaking study in 1989 ¹ dedicated to the subject. My concern is that preoccupation, in academic circles in particular, with this aspect of interior enquiry tends to undermine the relevance and authenticity of other interior iterations. Interiors that are less integrated architecturally, and independent of the host building can be equally important manifestations of adaptive reuse. The objective here therefore is to highlight that adaptive reuse should not be associated solely with buildings of architectural merit, and a dialogue between old and new. Neither should the design activity be restricted to the domain of the Architect or indeed Interior Architect.

Interior Design has suffered, since its emergence

It is not generally within the designers remit to assess a building's architectural potential for adaptive reuse. In practice the designer responds to a specific client brief within an existing condition that the client has prepared, after assessing various socio-cultural and financial criteria. Often this decision is made irrespective of the building's architectural character and design quality, most likely following detailed consideration of location, purchase/lease cost, user demographic and efficiency of floor space. However, interior projects focused on adaptive reuse, particularly in a pedagogic situation, are typically identified under the title of Interior Architecture, to claim this ground for the interior designer. Adaptive reuse has, in recent years, also gained greater academic interest through critique of the interior by non-architects in an attempt to elevate the status of the discipline.

The interior was traditionally designed as an integral part of the building programme and therefore fell under the responsibility of the builder or architect. It was, however, common for the upholsterer and/or cabinetmaker to get involved with the design of the total interior. By the early twentieth century the profession of interior decoration had emerged. This focused predominantly on the domestic interior and was dominated by women, whose independence and

influence had grown as a result of increasing autonomy in the home. In contrast to this female dominance of the domestic interior, the Modern Movement developed an attitude to the public interior that holistically related to its architecture under the direction of the architect. In the article

Adaptive reuse should be devoid of hierarchical attachment to interior titles

Curtain Wars Joel Sanders ² details how this public/private counterpoint in design focus led to a gender divide between the interior as female and architecture as male. This is still prevalent today, although more evident in education and academia than in the profession, due to the collaborative, inter-disciplinary nature of design practice.

Interior Design as a commercial industry in Britain developed and established greater kudos as a professional practice through the evolution of the multi-disciplinary design consultancy. This was modelled on the structure of the advertising agency. Agencies dedicated to advertising and promoting products were first established in America during the latter half of the nineteenth century. One of the best known of these, still operating today, was Raymond Loewy Associates, founded in 1929. Loewy offered a design service covering all aspects of design including product origination, styling, brand identity, and interior design alongside the related disciplines of marketing and advertising. This type of consultancy became the role model for design consultancy development in Europe in the 1960s.

Penny Sparke charts the development of the public focus of interior design in the second half of the twentieth century in *The Modern Interior* ³. Sparke cites the remit of designers at that time to integrate interiors holistically within architecture, as visual barriers between exterior and interior were broken down.

However, Hugh Casson's *Inscape, The Design of Interiors* ⁴, published in 1968 illustrated that the holistic integration of new interiors into existing buildings was not a primary concern. Casson advocated that Interior Design should be regarded

as a subject of equal importance to and independent of architecture. He also proposed that the design of interiors could be categorised as expressions of mood that explore their inhabitants' emotions and evoke the senses. The examples of interiors shown in *Inscape* were not arranged in categories of function but under the titles: Idiosyncrasy, Ceremony, Geometry, Fantasy and Integrity. Integrity – the quality of being indissolubly a part of the whole, was one expression of mood illustrated but not the only preoccupation of *Inscape*. Fictive and Idiosyncratic expressions were considered of equal relevance to Integrity in this publication. This was a seminal contribution to the history of interior design discourse, positioning it independently from architecture.

Multi-disciplinary design firms continued to form in Britain during the 60s and into the 70s. The commercial interest in interior design thrived and grew exponentially, the largest growth areas being in retail, workspace and exhibition design. Importantly, during this time of escalating



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consumerism and globalized markets the branded interior evolved. This eventually led to many of the established design consultancies and their prodigies morphing into branding agencies, specialising in the design and branding of multiple aspects of lifestyle from graphic identity to related products and the interior experience.

The power of this marketing force and its effect on the interior was recognised by Peter Davey in an article written for the Architectural Review in 1989 called *Interior Spaces* ⁵. Davey questioned whether interiors had merely become

autonomous, hermetic sets in which anything goes. The critique negated the relevance of these designs in the architectural canon, challenging their tectonic integrity within the host building context. He appeared to denounce the superficiality of such interiors and the negative effect of marketing on their integrity.

At this time interior design criticism came mainly from the architectural press. It was therefore common for architects to claim superiority in their ability to design interiors. They rather patronisingly based this claim on the notion that, as they understood 'architecture', they were more sensitively equipped to address its reuse.

Interior Design's legacy within the domestic domain, and therefore misperception as being all about 'cushions and curtains' continues to adversely affect its professional status. Its image has been further hindered by critiques such as Davey's that persist today and undermine design recognition of branded environments on an academic level.

However, in recent years Interior Design as a subject of independent study has been written about more academically and, arguably, more critically than ever before, positioning the discipline to challenge the prominence of Architecture in theoretical discourse. Within this discourse Brooker and Stone led the charge. Their original work *Re-readings* and *What is Interior Design?* ⁶ proposed clear definitions of the familiar titles related to interior study - Interior Design, Interior Decoration and Interior Architecture. The ground covered by these discipline titles inevitably overlaps - they are all concerned with the creation of interior environments, irrespective of use. Each discipline is defined through its degree of alteration and adaptation within the building fabric.

At Middlesex University we offer undergraduate programmes in both Interior Design and Interior Architecture.

Interior Design focuses on the study of interiors that are inserted into or installed in existing buildings or other places, relatively independent of their location, for short-term use. Design projects are generic and therefore can be applied to many different sites, focusing on the new components' inter-relationship within a particular context.

Interior Architecture focuses on the study of interiors that adapt and remodel existing buildings through tectonic intervention, by respecting and connecting with existing contexts for long-term use. Design projects are site specific, placing emphasis on the relationship between the new design and the existing building.

Both programmes aim to develop an understanding of the interior that explores the intimate relationship between objects, space, light and material, and how we encounter and interact with the places designed. Each programme integrates design study with embedded contextual history and theory, reflecting the importance we place on research to underpin design outcomes, thus instilling intellectual rigour.

To put it another way and to summarise the differences between these two study strategies, related specifically to adaptive reuse, Interior Architecture explores narratives focused on tectonic integration between the new design intervention and a specific site. Whereas, Interior Design is (or can be) free of the weight of the architecture i.e. free from the architectural language of the building.⁷ Adaptive reuse is



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therefore relevant as a study area to both of our interior programmes dependent on the question of intervention which can be described as follows: Tectonic Interventions are new design interventions that seek a dialogue and relationship with the existing architecture. This may involve major remodelling and structural change to the existing interior or perhaps a modest installation that does not engage physically with the existing shell, but allows the existing interior surface and detail to be exposed, respecting this condition.

Iterations, old and new, should co-exist holistically and respectfully.

Tectonic Interventions may also be homologous, seeking to reinvent the existing condition through new form applications that replicate old component parts, lost or removed over time or through new additions that are integrated, sometimes ambiguously, respecting the existing interior through preservation.

Autonomous Interventions are new design interventions that are conceived and influenced through criteria other than the existing architectural condition. They are therefore independent of it, although they accept the constraints of its boundaries. These interventions apply to architecture with limited or no architectural merit, where the conservation of the space, not the architecture is the primary objective. They are therefore free to challenge and subvert the existing architectural condition.

Autonomous interventions may be generic and can therefore intervene within, and adapt to, a variety of locations and building contexts. They may also be hermetic and therefore render the existing interior form unrecognisable through the complete application of new surface linings and form. In negating an architectural dialogue with the existing condition these interventions may take on more fictive and idiosyncratic qualities. They generally have minimal structural intervention and tend to have a shorter lifespan than tectonic interventions.

In conclusion, strategies of either tectonic or autonomous intervention can be deployed in the reuse of buildings and the appropriate strategy, whether tectonic or autonomous, should be considered with equal seriousness, rigour and academic merit. Adaptive reuse is a subject of relevance and interest to Interior Designers, Interior Architects, Architects and anyone involved in the design of interiors. It forms a major part of the interior discipline and should not be considered exclusively as the territory of one. Adaptive reuse should be devoid of hierarchical attachment to interior titles or indeed be relatively judged. Intervention strategies and methodologies should be directed by typology of use and focussed on the needs and experience proposed for the new interiors' occupants, which ideally should be embedded in the client's brief.

In today's omnipotent digital landscape authenticity, integrity and above all quality in design of the 'real' physical interior experience have never been more relevant. The priority therefore for interior students and practitioners is to create innovative haptic interior environments, either tectonic or autonomous, that acknowledge this fact - the ultimate aim being to serve and improve everyday inhabitation. As Casson concludes in *Inscape*, interiors should not only look right but feel right.⁸

Note: A version of this text will appear in the forthcoming issue of International Journal of Interior Architecture and Spatial Design called Adaptive Interventions .

1. Robert, Philippe – Adaptations, New uses for old buildings (Princeton Architectural Press,1989)
2. Sanders, Joel – Curtain Wars, Harvard Design Magazine No 16 (2002)
3. Sparke, Penny – The Modern Interior p188 (Reaktion Books limited, 2008)
4. Casson, Hugh – Inscape, The Design of Interiors (The Architectural Press, 1968)
5. Davey, Peter – Interior Spaces, Architectural Review (1993)
6. Brooker and Stone – What is Interior Design? (Roto Vision, 2005)
7. Hildebrandt, Henry – The Gaps Between Interior Design and Architecture (2004)
- Preston, Julieanna – A Fossick for Interior Design Pedagogies, After Taste p102 (Princeton Architectural Press, 2012)
8. Casson, Hugh – Inscape, The Design of Interiors p21 (The Architectural Press,1968)

Images:
01 Tectonic Intervention – Les Aigues Library at Universitat Pompeu Fabra, located in an old water deposit building (1874) remodeled by Clotet and Paricio

02 Autonomous Intervention – D100 Dental Practice, London by Fern Green Partnership. The reuse of an underground public car park, beneath the Barbican Centre, London

03 Autonomous Intervention – Exhibition shop in the House of Illustration – design by Zahara Elyasi, Interior Design student. This hermetic interior is located in a repurposed railway building in Kings Cross, London

The Night City

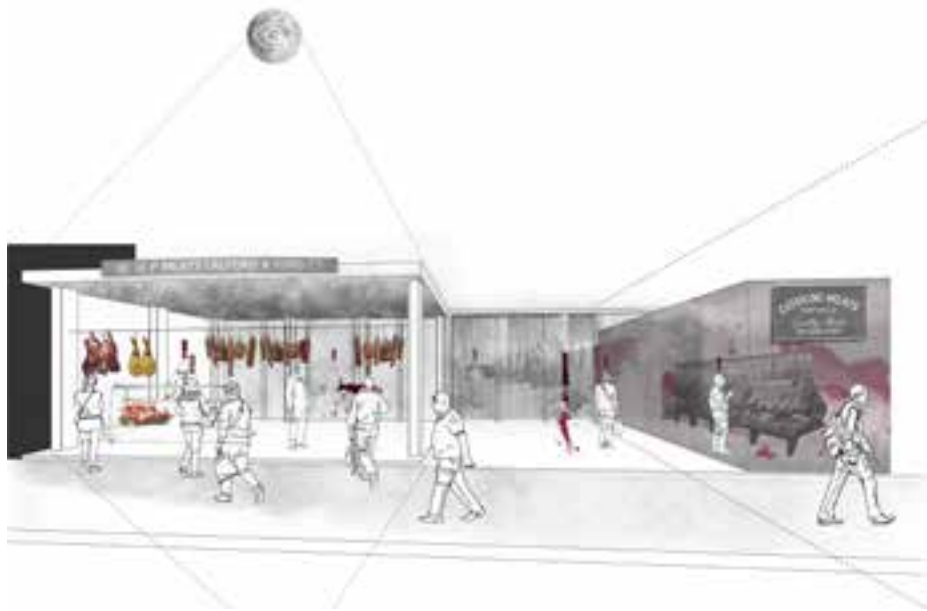
Context: In Autumn 2016, London's iconic nightclub - Fabric - closed it doors to the public, its license revoked, reflecting, says the NME ‘a wider trend: in the last eight years, 50% of London’s nightclubs and 40% of its live music venues have closed’¹. But although London’s status as a 24hr city is certainly under threat, the metropolis itself nevertheless persists – the London night may be a Victorian invention, but underneath, the echoes of a more lawless society remain. In the environs of the city the grotesque and the sublime co-exist.

Site: Smithfield Meat Market, Farringdon sits opposite the now (temporarily) extinct nightclub – there has been a functioning market here since the 12th century. This large complex of Victorian Buildings (part of the market was rebuilt in the early 1960’s) forms the core of a densely layered part of London. On the southside of the market is Barts Hospital - founded in 1123 it has existed on the same site since. Smithfield was also one on London's main execution sites during the 15th and 16th century - death and mortality transformed into spectacle – the teaching function of the hospital as well as the display of animal carcasses inside the market itself, further mirroring this theatre of 'everyday life'.

During the daytime, Smithfield is busy – the proximity of the hospital means that this is sustained throughout the week, but it is at night, when the Market opens, that its shadowy persona comes alive - its bloody history. And here in West Smithfield, in times past the location of 'Bartholomew's Fair', the Museum of London – having outgrown its purpose built site in the Barbican - is to relocate. Stanton Williams and Asif Khan have been selected to transform this array of decaying structures, thus developing and extending this part of London as a cultural hub.

Task: In term 1 the students situated their design proposals in the Night City framework and focused on design strategies that acknowledged the context within which a building is made, but taking into account the impact of the passage of time on their form, role and meaning. Moving forward into Term 2 they refocused their design thinking and extended their existing project narratives to anticipate more complex outcomes. Strategies of intervention framed the tutorial discussions and directed the individual project narratives.

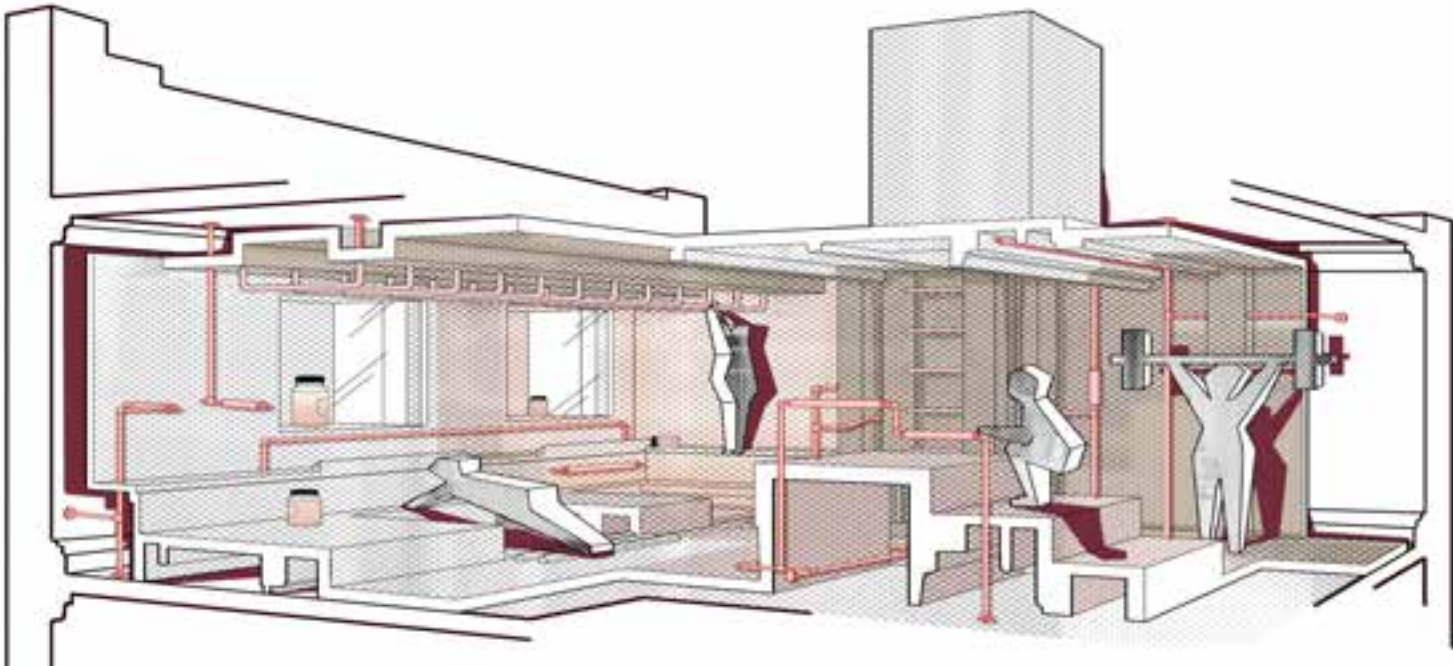
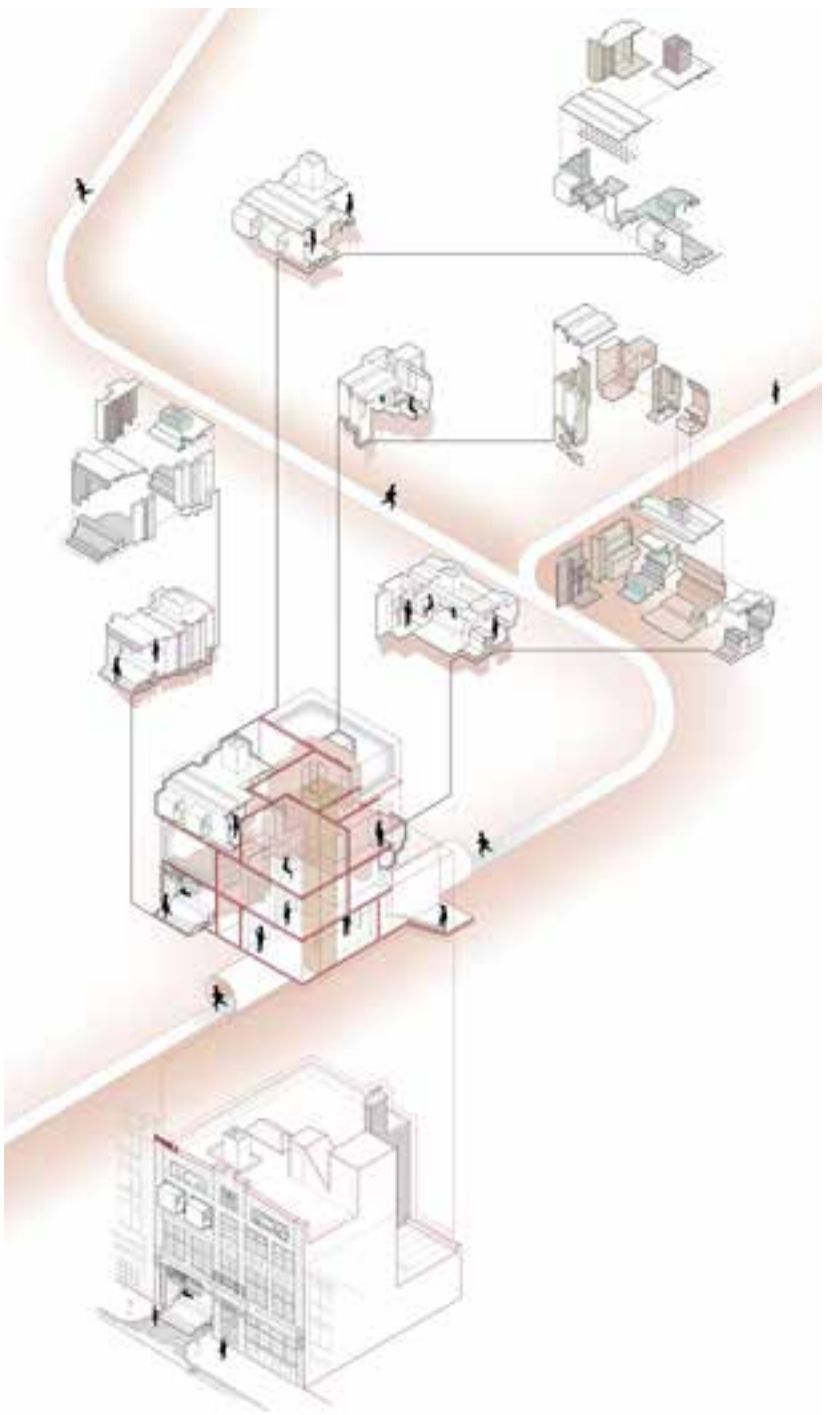
1. Fabric re-opened in January 2017 under new licensing conditions.



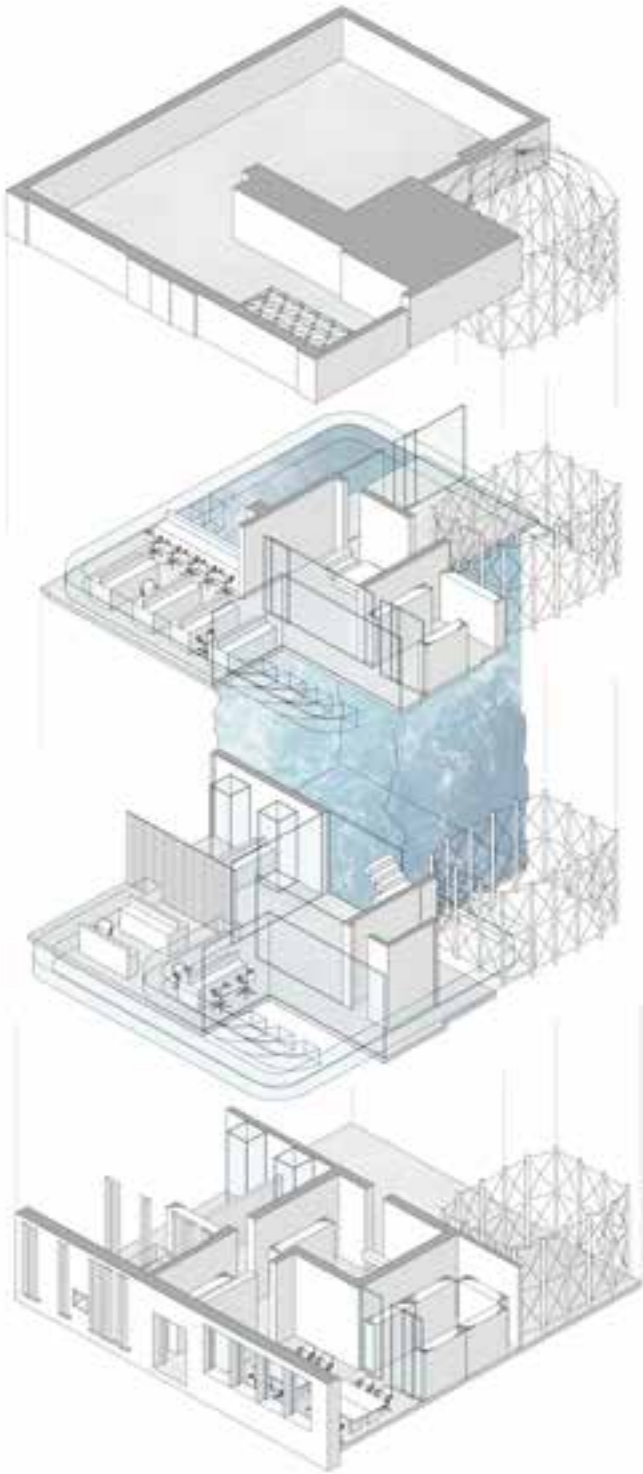
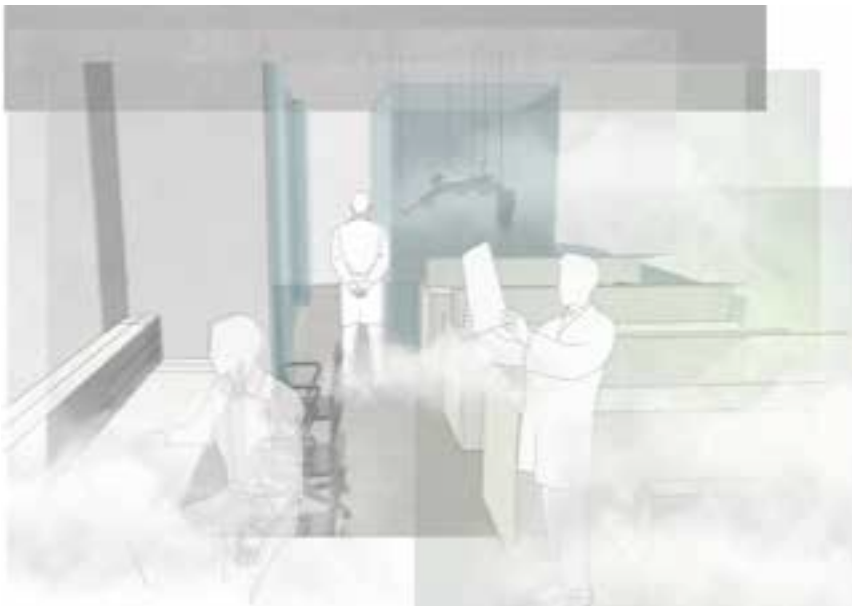
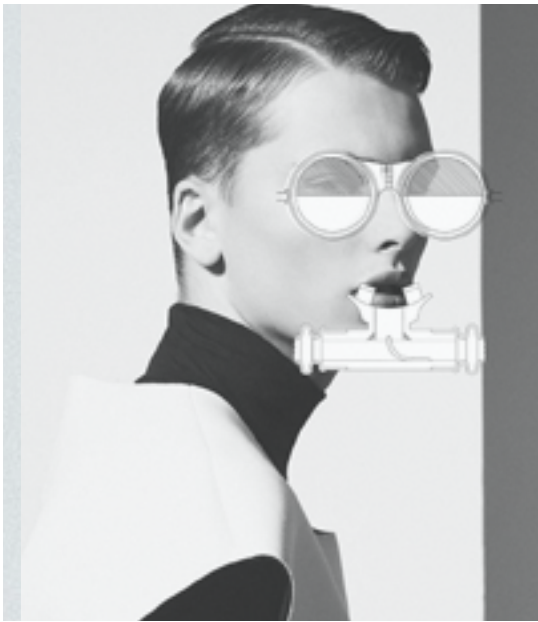
Winson Yeung
INSTITUTE FOR VISION



Lauren Slevin
OFF THE GRID



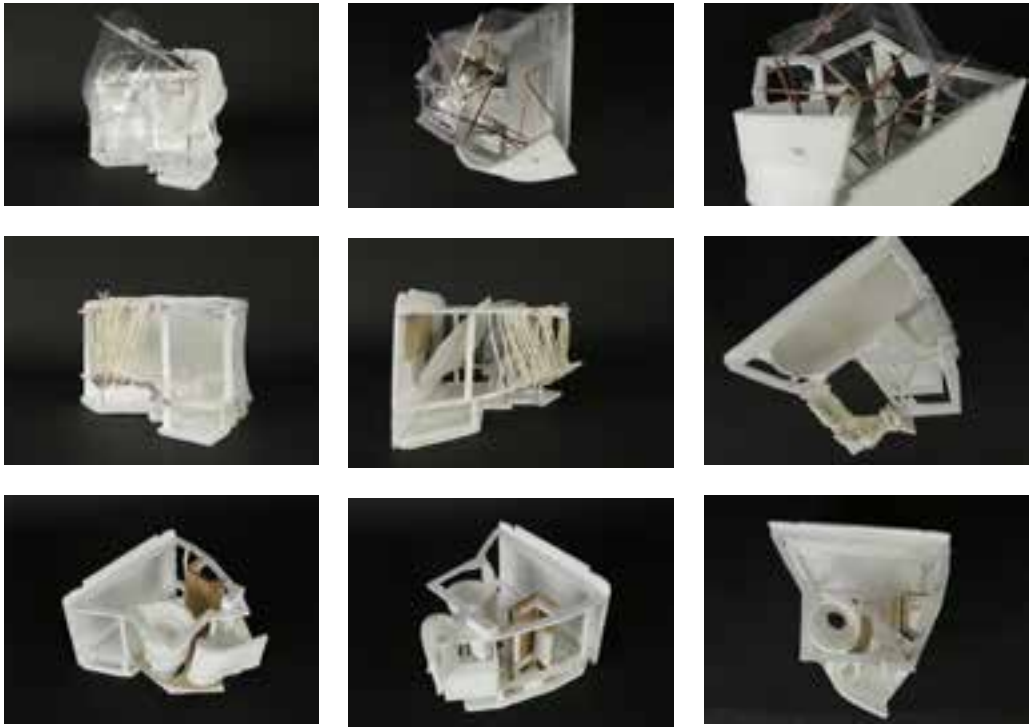
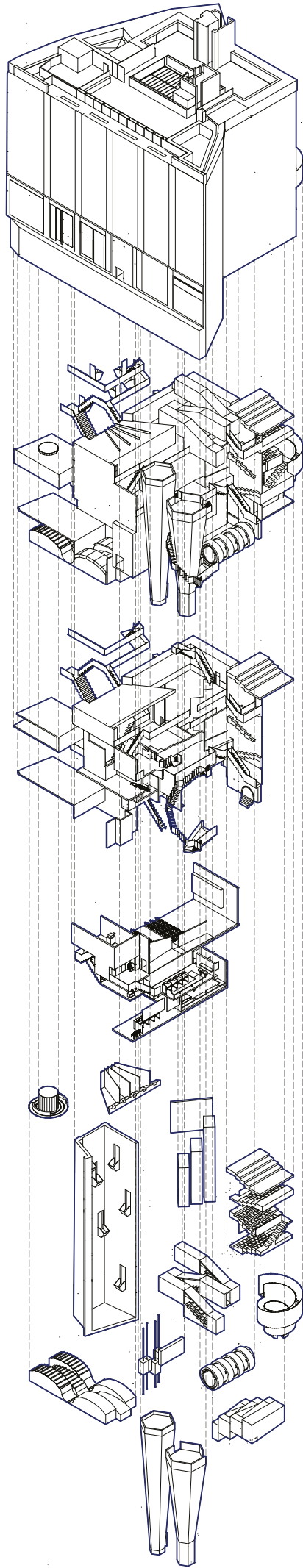
Amanda Hvile
DYSFUNCTIONAL LAB



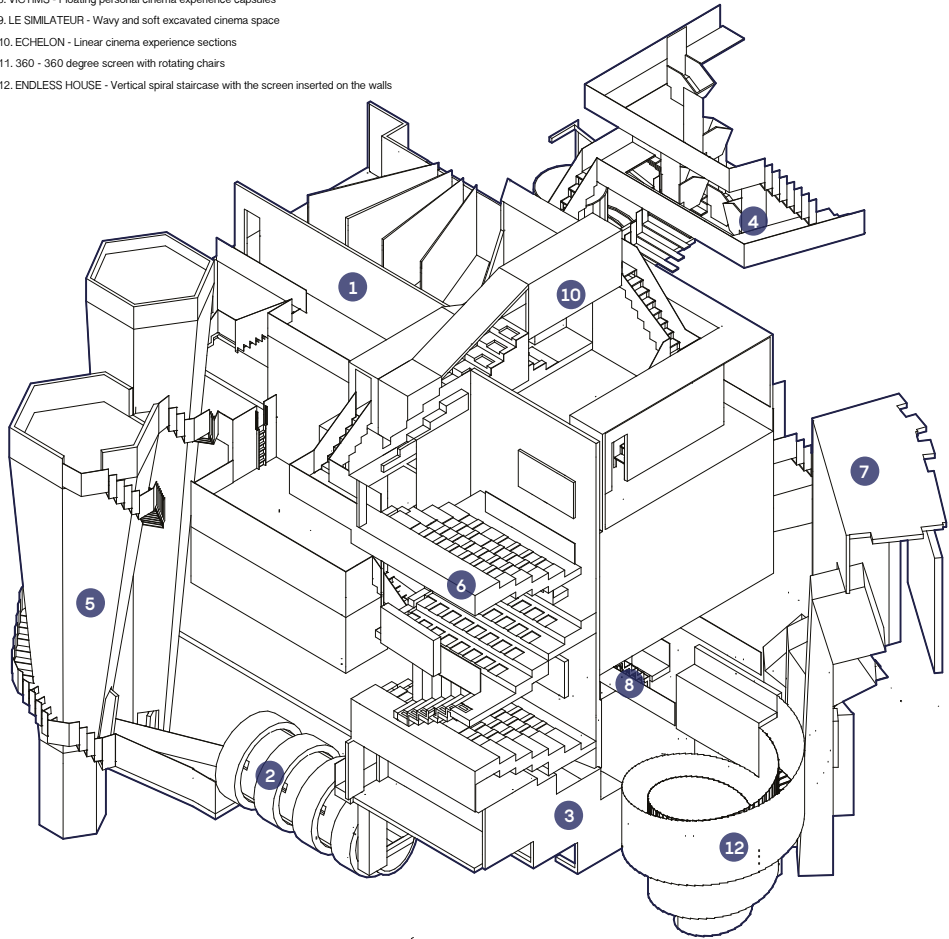
Tuva Malm
BLIND SPACE



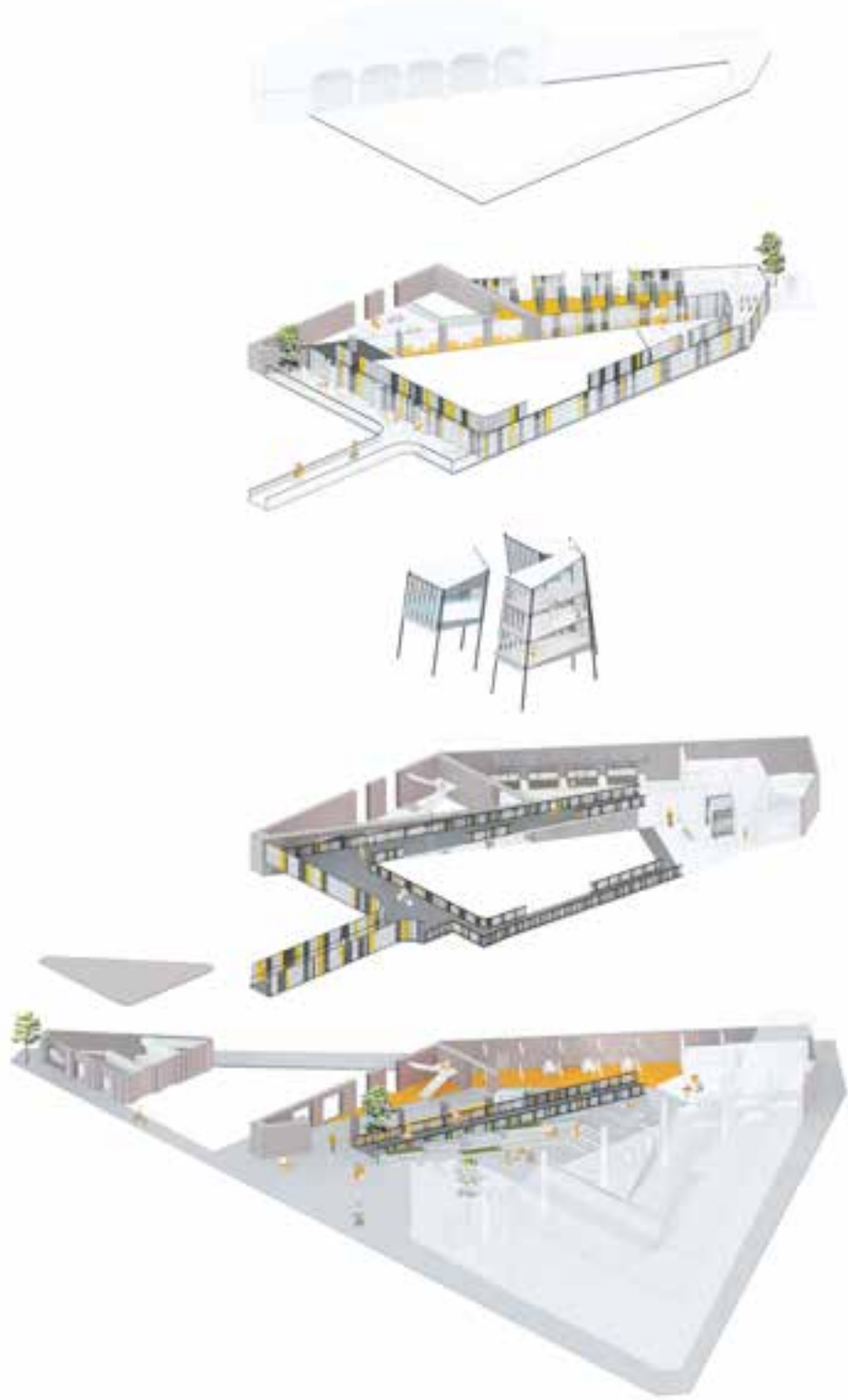
Agne Mankute
RE-DREAM



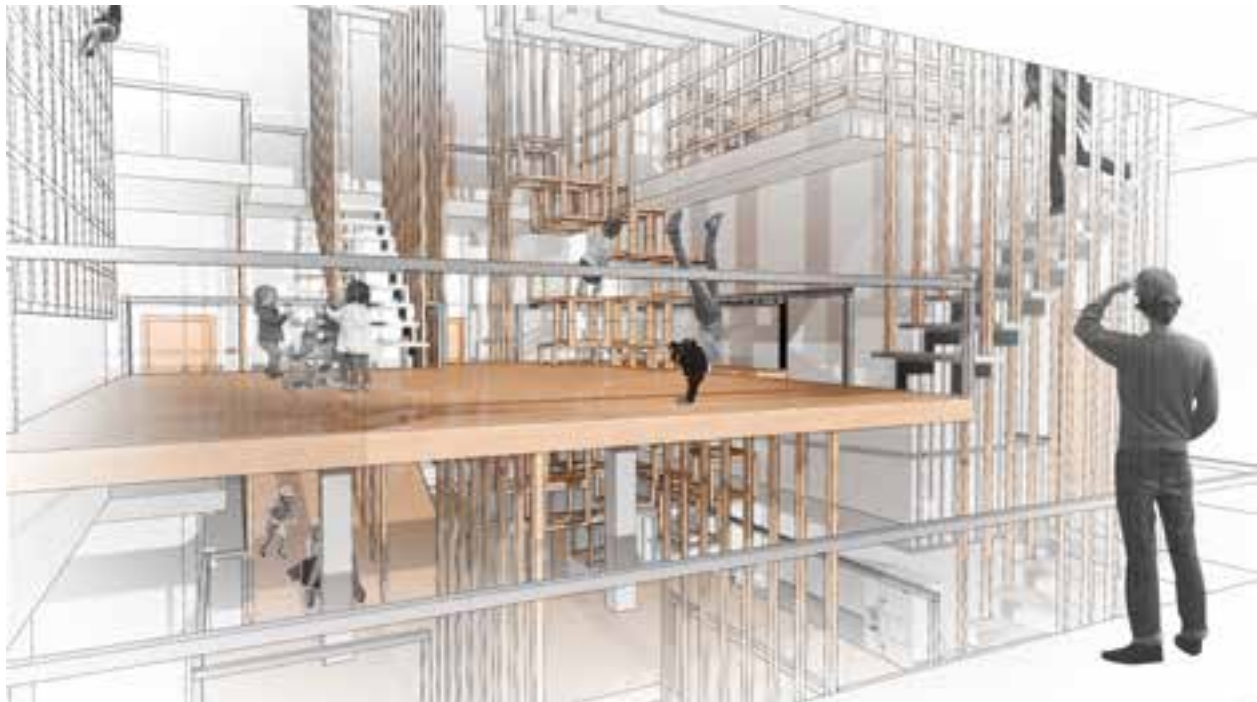
- 1. SOLO HOUSE - Layered personal cinema booths sectioned in order to observe film through different time-lapses
- 2. UNDERPASS - A tunnel with gaps inside allowing to watch the films through rotating screens on the outside
- 3. CLAUSTRO - Enclosed linear cinema spaces with the hidden rotating doors within the screens
- 4. UPSIDE-DOWN - Vertical tunnel with the screen on the ground and insertions, allowing people to watch the cinema upside-down
- 5. DISEQUILIBRIUM - Enclosed capsules with the screens insides facing downwards
- 6. LAMINA - Layered cinema theatre sections going up
- 7. TIME-LAPSE - Personal cinema booths rotating up
- 8. VICTIMS - Floating personal cinema experience capsules
- 9. LE SIMULATEUR - Wavy and soft excavated cinema space
- 10. ECHELON - Linear cinema experience sections
- 11. 360 - 360 degree screen with rotating chairs
- 12. ENDLESS HOUSE - Vertical spiral staircase with the screen inserted on the walls



Chui Ting Wong
CYCLING EXPERIENCE HUB



Ching Hsin Loh
THE INTERNAL STREET

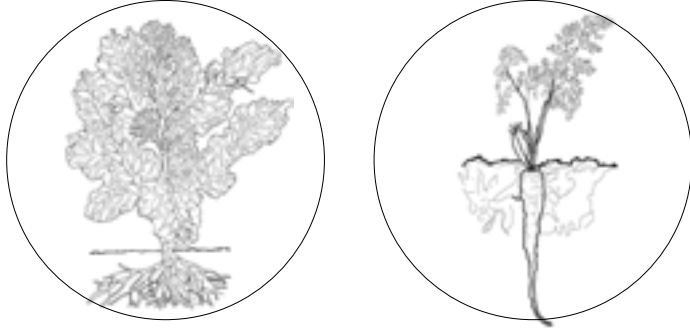


01, 04 Leora Morris
ADOPTING LONDON
02, 03 Amina Awadh
BREAK THE POVERTY

01



02



03



04

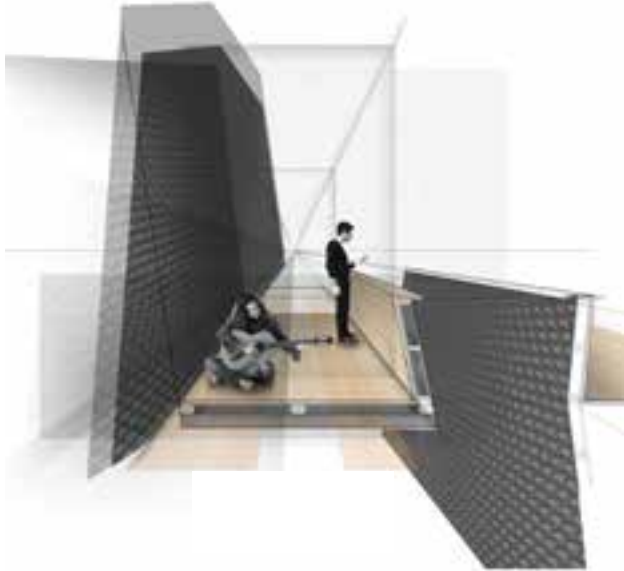


01 Thap Aksone Jack Phunavongxay
BAKERY VILLAGE
02, 03 Ping See Chang
NOISE FILTER HOUSE

01



02



03



01 Yusuf Degirmenci
BATH CHAMBER
02, 03 Raiana Mahmud Anha
THE HIDDEN

01



02

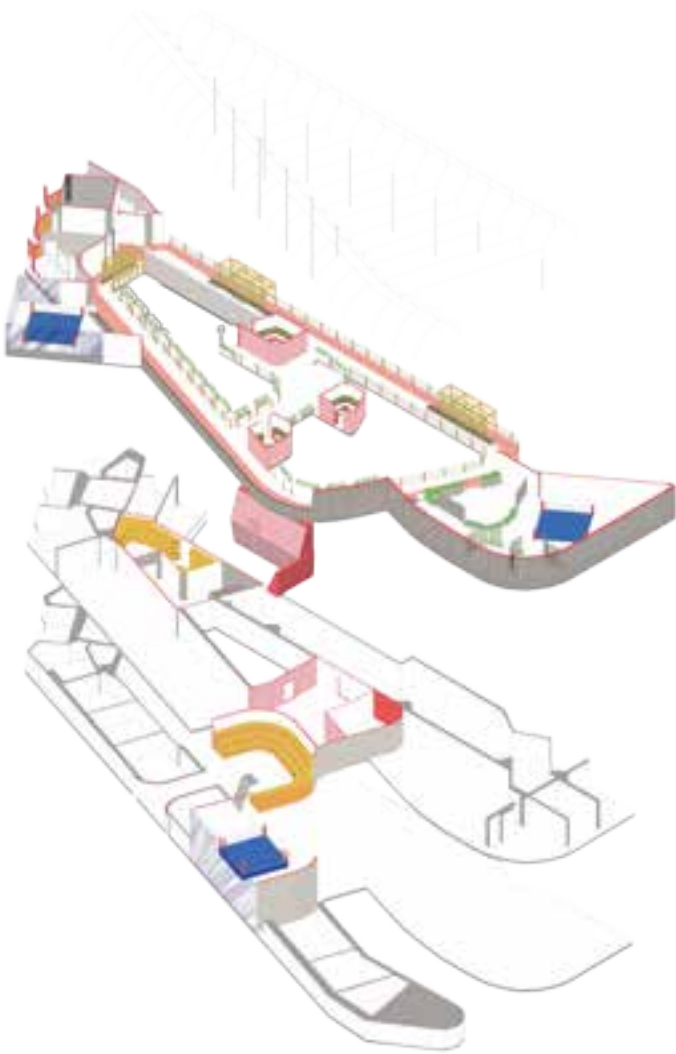


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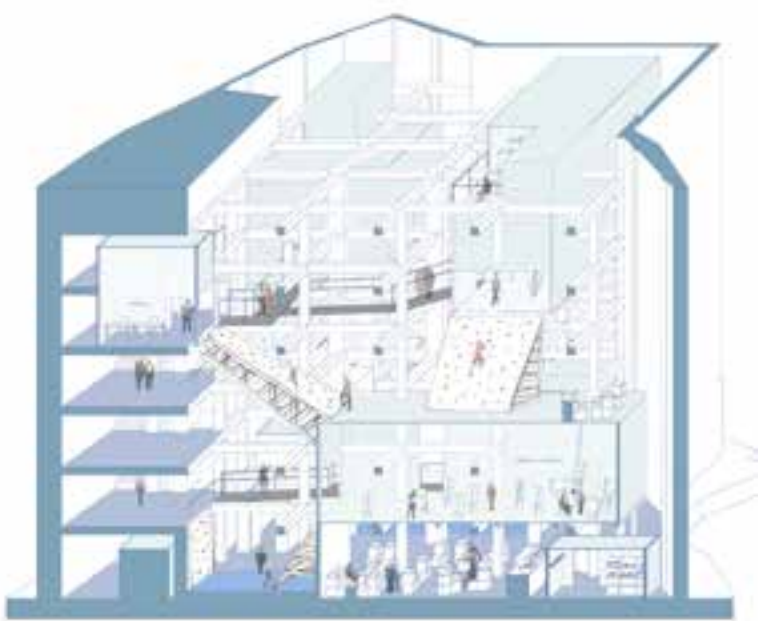


01 Tunku Nurul Tengku Hamasmuddin
SQUARE ONE YOUTH CENTRE
02 Joshua Addison
HIVE
03, 04 Oliver Ransom
NEW SMITHFIELD UNION

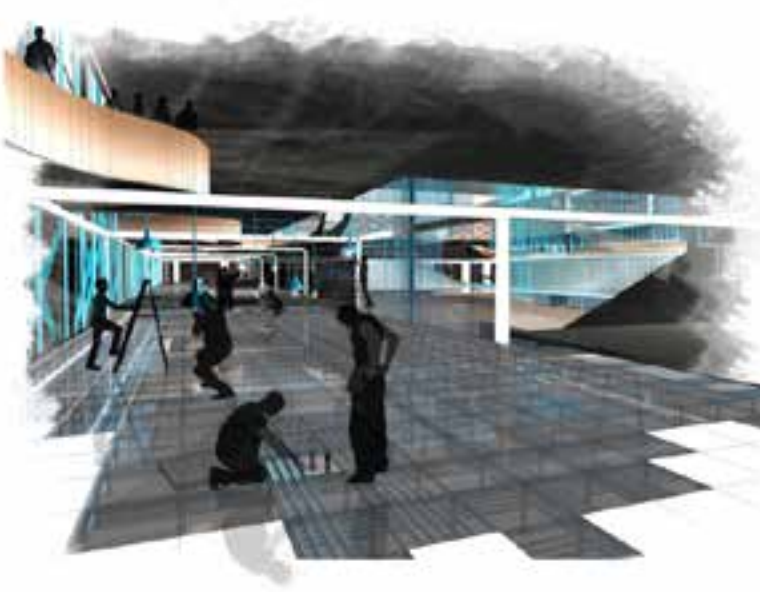
01



02



03



04



01 Shi Ni Lee
PLAY DIRECTION
02, 03 Daria Karolina Chmura
THE MUSIC HOUSE
04 Chai Yin Terri Tan
THE WORLD'S MOST SOCIABLE HOSTEL

01



02



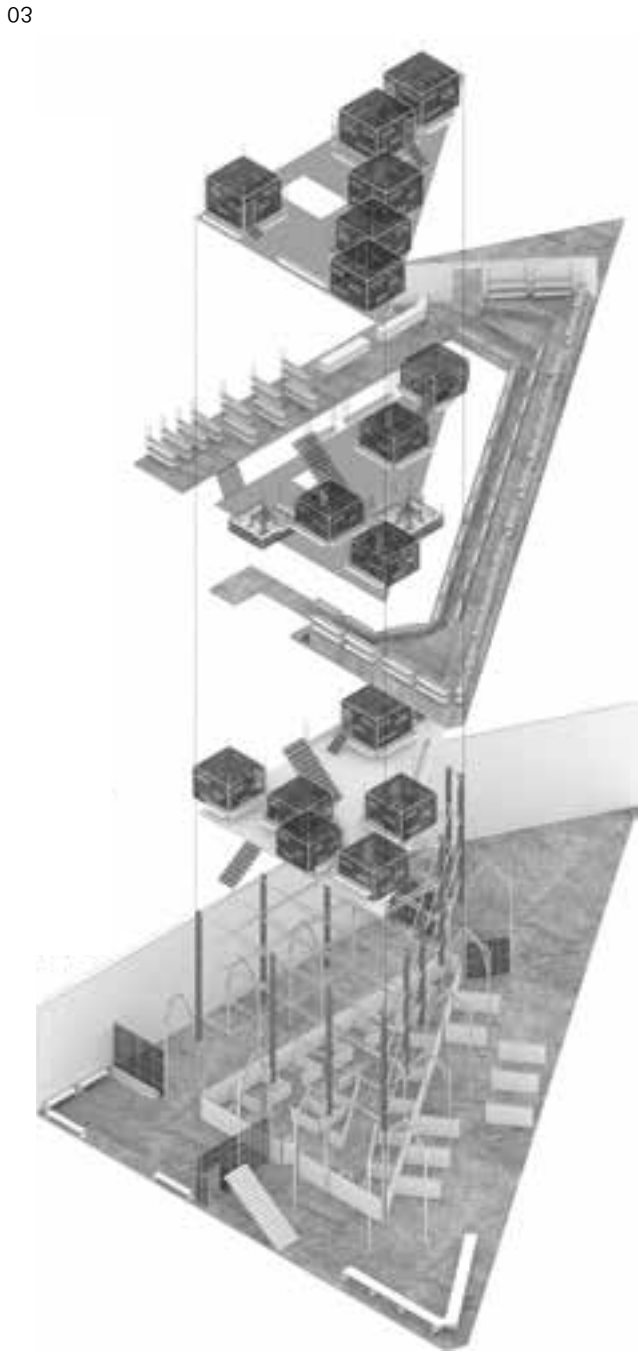
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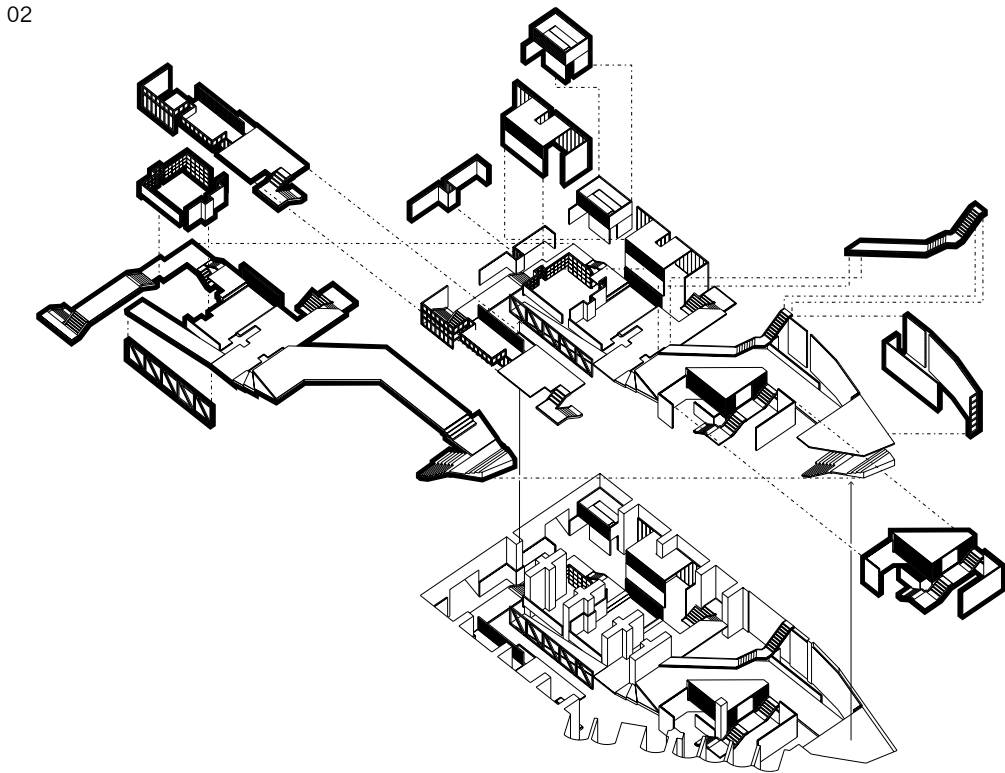
04



01, 02 Li Ean Rachel Lum
THE DRINKING CLUB
03 Tracy Teo Yee Wan
THE COMPOST HUB



01, 03 Suelen Cesca Lebarbenchon
NATIONAL HEALTH CENTRE
02, 04 Chi Lok Jeffery Choy
UNDERVILLE





Writing Spaces

Writing as practice, act and process: Francesca Murialdo from Interior Architecture and Peter Thomas and Ruth Bonazza from the Learning Enhancement Team are working together to examine the diversity and importance of writing and the relationship between modalities and spaces.

“Writing isn’t cerebral as people think, it’s physical too. It involves the whole body”¹

What does writing process mean? How does process alter when working alone or collaboratively? How does space affect learning and motivation? How can spatial characteristics reflect or direct a given task? The research, #WritingSpaces, has been split in three phases: an online questionnaire, a series of focus groups and a design workshop. In the first stage of the project, we used online questionnaires to gain a holistic understanding of types of writing and writing processes, starting with Middlesex University students and staff and then widening the research to colleagues and students all over the world. The group professed greater enjoyment of general writing rather than academic writing and named text types as diverse as song lyrics to letters to feature articles to dissertations. Many

participants expressed that writing is more than merely the production of text: “Writing seems to be a way to express yourself and the knowledge which has been gained in a particular area” , “I see writing as an outlet”, “I enjoy the escapism, once I enjoy writing a piece and have no distractions, I can really get into the writing” (quotes from the online questionnaire).

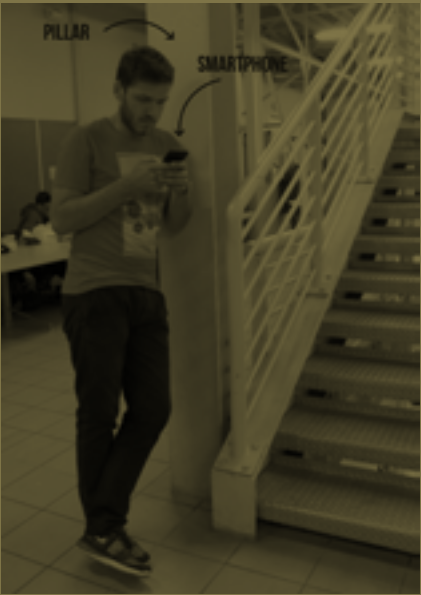
We expanded on this discussion in the second stage of the project by holding a series of mixed stakeholder (both staff member and student) focus groups and pop-up focus groups (small semi-guided discussions). We used these opportunities to probe the space qualities that are considered favourable to the writing process. Initial preferences about permeability, light, tools, space and atmosphere were challenged and expanded, so that clearer themes could be collected.

The first and second stages of the project highlighted the diversity of the Middlesex community writers and writer needs, as well as the differences that arise according to text types and whether someone is writing individually or collaboratively. The project has also shed light on the centrality of writing in the production of thoughts and creative work at the University. After collecting the writing practices of Middlesex community members in the #WritingSpaces

“People don’t have ideas, they make them”²

project, these narratives were further explored and then developed into space proposals by participants at the Workshop Week at Scuola del Design-Politecnico di Milano. This last stage, based on the outcomes from the previous ones, transformed speculations into designed spatial proposals. The brief placed emphasis on some of the issues raised from the previous phases.

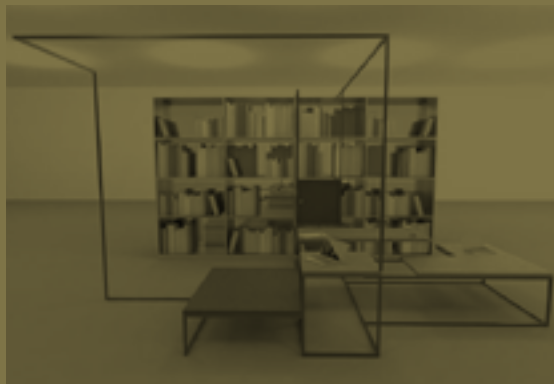
Groups of students from Scuola del Design, together with a small group of students from the School of Design Ohio State University explored collaboration, identity and ownership in their diverse projects. Permeability, a given set of locations and contexts (public building/ retail environment, library/bookshop, classroom, leftovers – corridors, footways) and writing formats have shaped the projects. The eight ideas, presented after an intense week of work,



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are rooted in the investigation about writing behaviours and practices that initiated the discussion. Both *Waves* and *Writer's Destination* chose airports as the ideal location to set up two very different projects. *Waves* (Mara Faravelli, Samantha Nemeth, Francesca Scorza, Tanya Soriato, Alice Tinelli, Amanda Viell) works on the concept of proximity and isolation, creating site generic space-furniture that is able to populate different contexts. *Writer's Destination* (Giulia Bazzani, Hacer Beril Beden, Camilla Berruti, Chiara Bianco, Achille Erin, Katie Riley) focuses on the degree of customisation that such a popular space requires in order to meet different needs.

In the first stages of the research project, libraries and bookshops were identified as inspirational places where the presence of books can osmotically trigger further words. *Comic Nook* (Anthony Josu Favitta, Giulia Ferrara, Alex Getz, Jonathan Lambert, Silvia Rossi) introduces the comic novel as a very specific writing product able to merge words with graphics. By exploiting



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and occupying the spaces between libraries, *Comic Nook* provides a futuristic pod that can be used to gather together the needed references (it includes a service design feature that connects with the library catalogue) and other innovative tools.

Starting from different premises, *Still Frame* (Francesca Notaro, Costanza Diletta Lucia Previti, Alyssa Miller, Catherine Renault, Laura Peshek) is an elegant system that is connected and generated from bookshelves. Here, thin steel frames are counterbalanced by coloured rubber

surfaces to sit or write in two different settings: a more informal email-mode and a more structured longer task writing mode. *Origami* (Claudia Casciaro, Andrea Cola, Francesco Di Girolamo, Giuseppe Francesco Giurfa, Emily Khouri, Ximeng Huang) aims to transform ideas in a university context. The structure unfolds and remodels ordinary classrooms, generating a sequence of spaces able to provoke and enhance the exchange of ideas. The same context, a university classroom, has also been explored by Muro della *Creativita'* (Bianca Adams, Emily Datsko, Marta De Marie, Chlo Denniston, Matteo Delledonne, Didem Parlas). Using an architectural approach, it provides a space within a space; every detail questions how space supports creativity and writing.

The last two projects confront leftover spaces in two very different ways. *Slide & Study* (Brianna Branko, Delia Ferraris, Vladislav Kotov, Elizabeth Riddel, Davide Maurice Weissy, Valeria Zucco) is able to activate corridors in educational contexts providing a customizable temporary provision of desks and seats that the user can arrange in different settings according to needs. Brain Train (Coralita Juliana Arnold, Fabrizio Carbotti, Maria Beatrice Finotto, Mattia Marzorati, Mandy Pavlich) is situated in train stations and, by exploring different writing tools, provides a surface to write. Contributions are stored and displayed as layered memories on a collaborative 'monument', exploring writing as a social activity.

#WritingSpaces|research, by Ruth Bonazza, Francesca Murialdo and Peter Thomas (Middlesex University, London)

#WritingSpaces|workshop, by Francesca Murialdo with Cristina Foglia. Thanks to Michele Capuani, Jeffrey Haase and Alberto Ghirardello for the help.

01. Amis, M. (2013), 'Writing – the sins of literature: Thou Shalt not Bore', <http://www.bbc.co.uk/>
 02. Carruthers, M. (1998), *The Craft of Thought: Meditation, Rhetoric and the Making of Images*, 400–1200, (Cambridge: Cambridge University Press), p. 5.

Images:

01. pictures by Maria Beatrice Finotto
 02. Still Frame by Francesca Notaro, Costanza Diletta Lucia Previti, Alyssa Miller, Catherine Renault, Laura Peshek.

Living in the (Night) City

The liberalization of licensing hours and Sunday trading from the 1990s in the UK fuelled an explosion of alcohol-based activity in city-centre sites. A survey of London local authorities highlighted the issues arising from this trend in late-night activity, with all reporting a significant growth in evening/late-night activities. Applications for liquor licences increased by 45% between 1983 and 2003. However the capacity of many of these sites to house and manage late night 'clubbing' and drinking was stretched. Few venues were custom-designed or located in areas where conflicts of use could be avoided. Particular

In the design of spaces where night-time activity takes place, a degree of spatial separation of activities is needed

problems cited by local authorities include insufficient public transport at night, rubbish/litter on streets, fouling of streets/lack of public toilets, and areas becoming unsafe and noisy. The domination of one user group creating a mono-cultural night-time scene has not only raised the level of antisocial behaviour, and a flourishing control and security class, but has also crowded out a wider range of activities and users, particularly older people and families. This rapid growth in late night activity has, not surprisingly, created a backlash, with 50% of nightclubs shut down in the last five years (including the 24-hour Turnmills and Fabric clubs in Clerkenwell), and 43% of music venues closed between 2007-15.

In our Clerkenwell/Smithfield case study site, however, while licensed clubs and drinking venues serve a late-night consumer, a wider range of eating establishments also serve a weekday office and residential market, so that one use/user group does not dominate, and the groups occupy the area at different, complementary times of the day and night. This city fringe location suffers less from the city-centre night-time crush and conflicts experienced elsewhere (including London's West End and Soho), maintaining both production and consumption activity in smaller-scale (and more upmarket) venues. Most residential accommodation is sufficiently far removed from this activity

and flow of people (see Land-Use). Where they combine, conflicts can arise, but these are often very isolated cases of street disturbances.



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The area has a very high population density – twice that of the average for London – and daytime occupation is swelled by incoming workers and visitors to this financial/creative/workshop quarter which still houses Smithfield (meat) Market and workshops for jewellery and other designer-making.

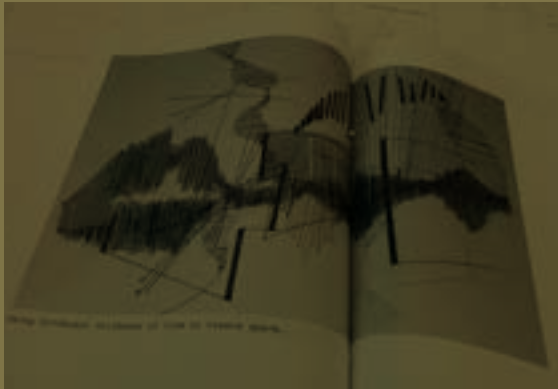
This density is achieved by high levels of mixed-use and residential blocks close to offices and amenities with the prime environmental issue arising from night-time activity that of 'noise'. Data from noise complaints lodged by local residents in Clerkenwell confirm the prime source

This can be achieved by land-use zoning and creative use of the morphologies and mixed-use of streets/buildings in the location of late night venues

of nuisance (see Noise Complaints). Of over 2,200 complaints over a 1-year period 50% were from "music" of which 88% occurred during the night-time (the highest daytime noise complaints were from construction and machinery, as well as loud music). At its peak, 6 nightclubs with late-night music licences were located in the area, including the first 24-hour licensed club in London. Late nights tended to run from Thursday through

to Sunday, with 20,000 clubbers attending over this period. More problematic noise pollution emanates from smaller bars and restaurants, which are located on the ground floors of residential blocks. Loss of sleep (from external noise) is commonly used as an indicator of the

Images:
01. Fabric (picture by Francesca Murialdo)
02. Noise map, Smithfields, Ping See Chang



02

quality of urban life. Surprisingly, the majority of respondents did not report disrupted sleep patterns. In most instances the microspatial arrangement buildings minimized extreme instances of noise nuisance during the day.

The conclusion, in terms of the design of spaces where night-time activity takes place - both buildings and public space/pedestrian areas - is that a degree of spatial separation of activities is needed, even in a small geographic area. This can be achieved both by land-use zoning and creative use of the morphologies of streets/buildings in the location of late night venues. Vertical mixed use is also possible where ground floor usage is controlled; whilst acoustic sound barriers are very important in all mixed use building and spaces where loud music is played, with positioning of entrances/exits and other permeable features (e.g. windows) adequately separated or soundproofed. Addressing the monocultural use of the Night City also suggests a more creative approach, as the successful Museum Nights and Late Night/Nuit Blanche festival programmes indicate, a diverse range of activities and space usage can attract a wider audience - why should 'clubbing' not also include a visit to a gallery or concert, or the Museum of London in its new Smithfield home?

Theme: Constructed Cognitive Tactility

Final year Interior Design students explored the concept of Constructed Cognitive Tactility – the design of interiors that actively want to be touched, to be 'known', with hand, head and heart, encouraging the visitor to reach out with their imagination and emotions, to connect and engage. For each of the two design projects there is a creative client intending to make the connection between maker and consumer. Both clients are seeking to craft a place to display and sell beautiful, considered objects. The objective of the interior within which these objects reside is to engage the public passing by, provoking them to pause, consider and connect with the crafted quality of the interior and the crafting of the objects displayed within.

Project one- Slice: A patisserie on the cutting edge

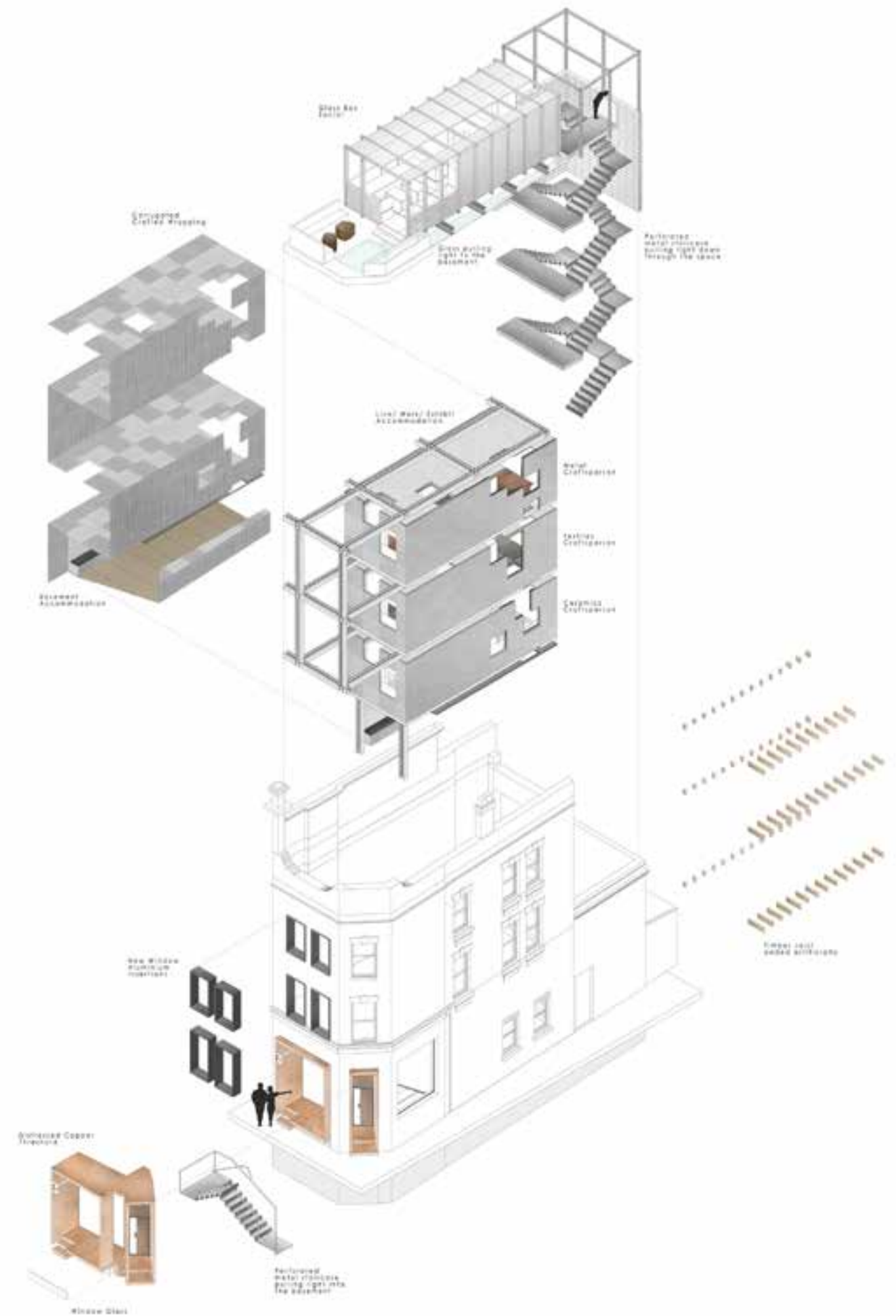
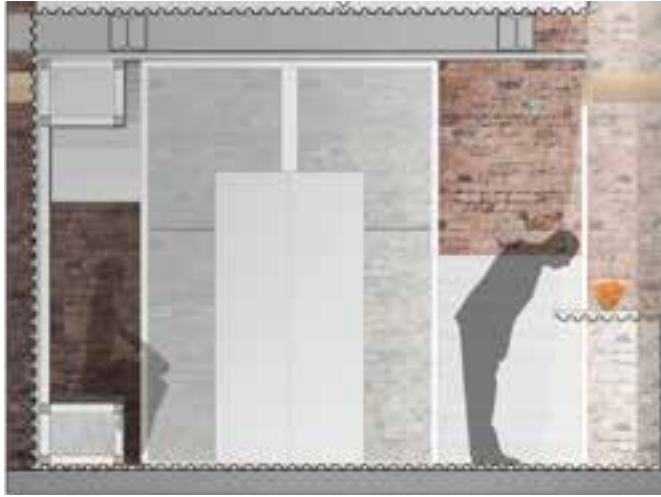
A limited space offering delicate, dangerously creative, patisseries. A place to question luxury and excess, while communicating the passion of the Patisserie; professional, grounded in traditional methods and techniques, yet looking for new ways of expressing their art.

Project two- Melting Point: Makers Outreach Centre

Melting Point, an organisation supporting individual craftspeople and makers, is aiming to create an Outreach Centre for contemporary craft in Islington's Upper Street. This centre will be a place where makers, artists and craftspeople can make and sell their work, but also occupy the building as a home, to live the life of a creative maker, and in doing so promote the benefit of creativity and craft. The public are invited to engage with the makers, to visit the place and see not only how things are made but to witness the craftsmanship involved in individually handmade artefacts. Melting Point's objective is to support young artist/makers by helping them to connect with the public and in doing so allow the public to recognise and appreciate the importance of preserving contemporary crafts.

Monika Sowa

MACHINE OF CRAFT



Miaad Latoof

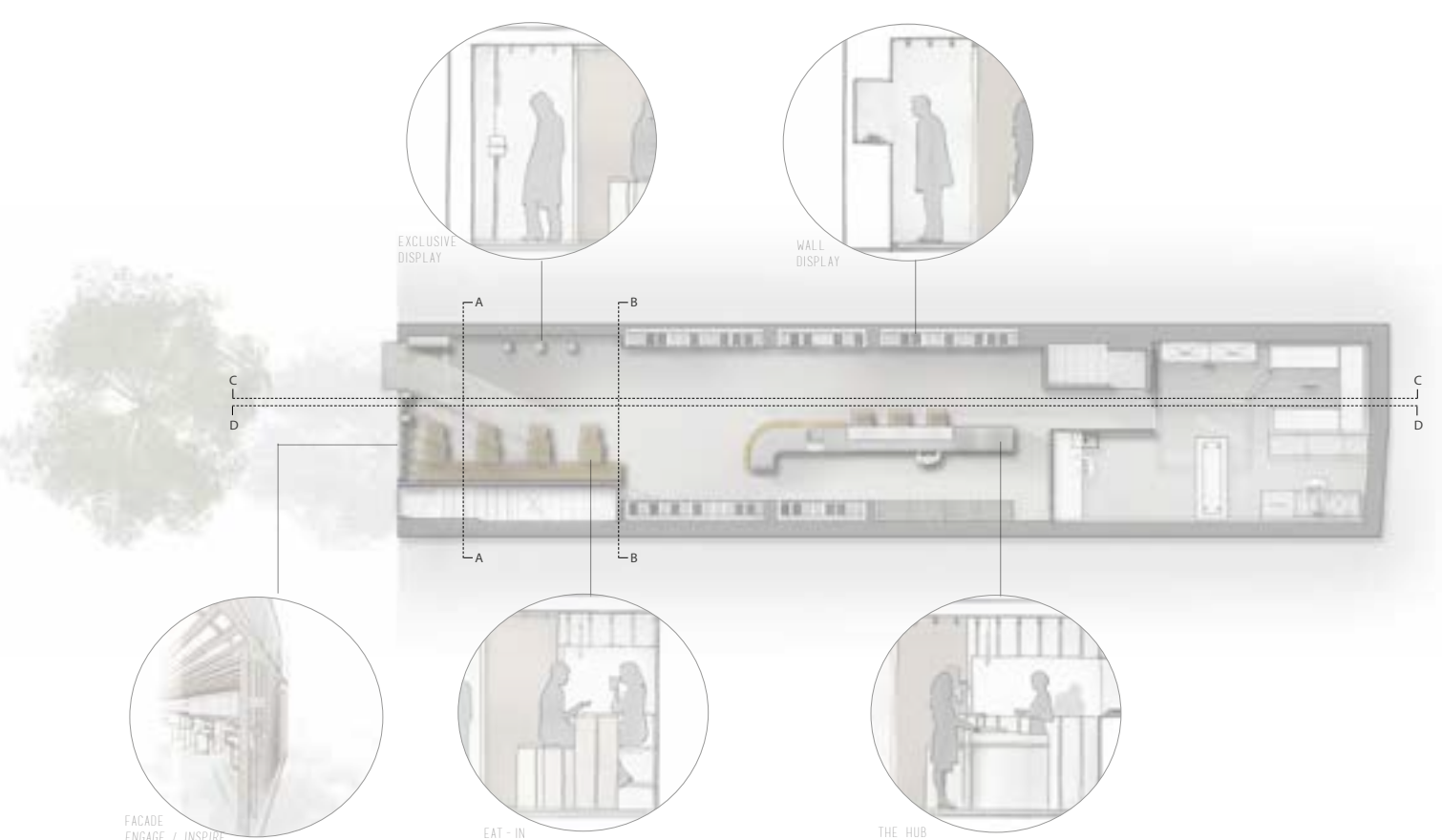
01, 02 SLICE

03, 04, 05 A PROMENADE THROUGH CRAFT

01



02



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03



04



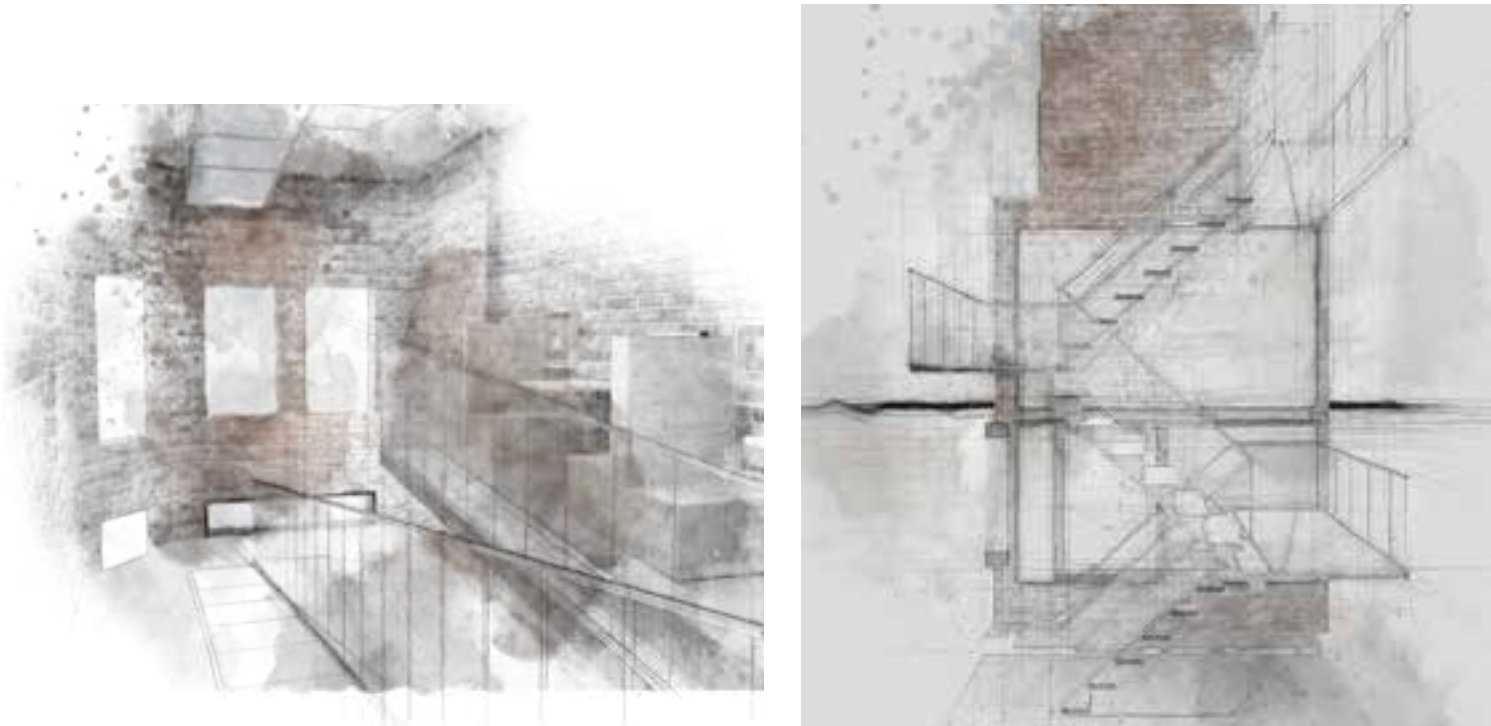
05

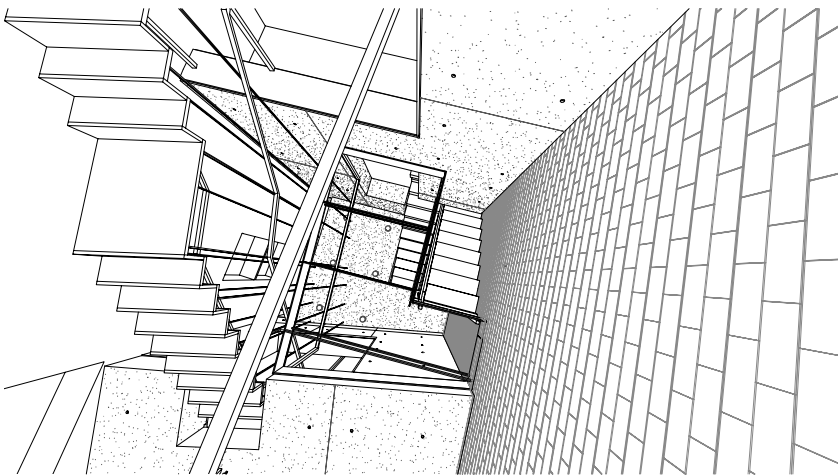


Anu Fraser
MAKERS OUTREACH CENTRE

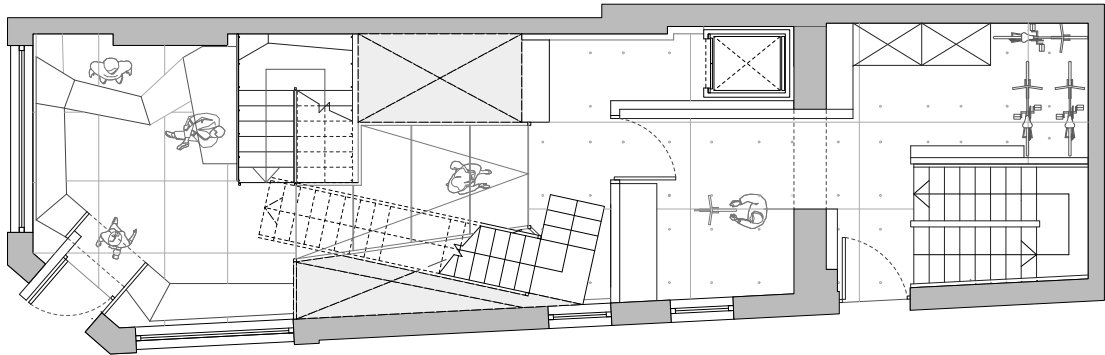


Tzu- Yuan Chen
MAKERS OUTREACH CENTRE





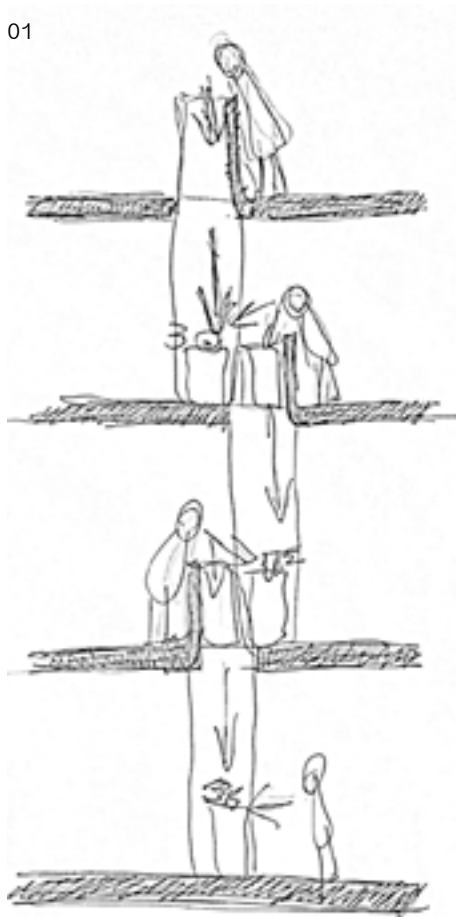
Prisca Mundia
MAKERS OUTREACH CENTRE



Gopitha Murugaiah
MAKERS OUTREACH CENTRE



Pegah Nazari Nejad
01, 02 MAKERS OUTREACH CENTRE
03, 04 SLICE



01 Simona Mockute
MAKERS OUTREACH CENTRE
02, 03 Wen Jin Soo
MAKERS OUTREACH CENTRE
04 Hayriye Kaplan
MELTING POINT

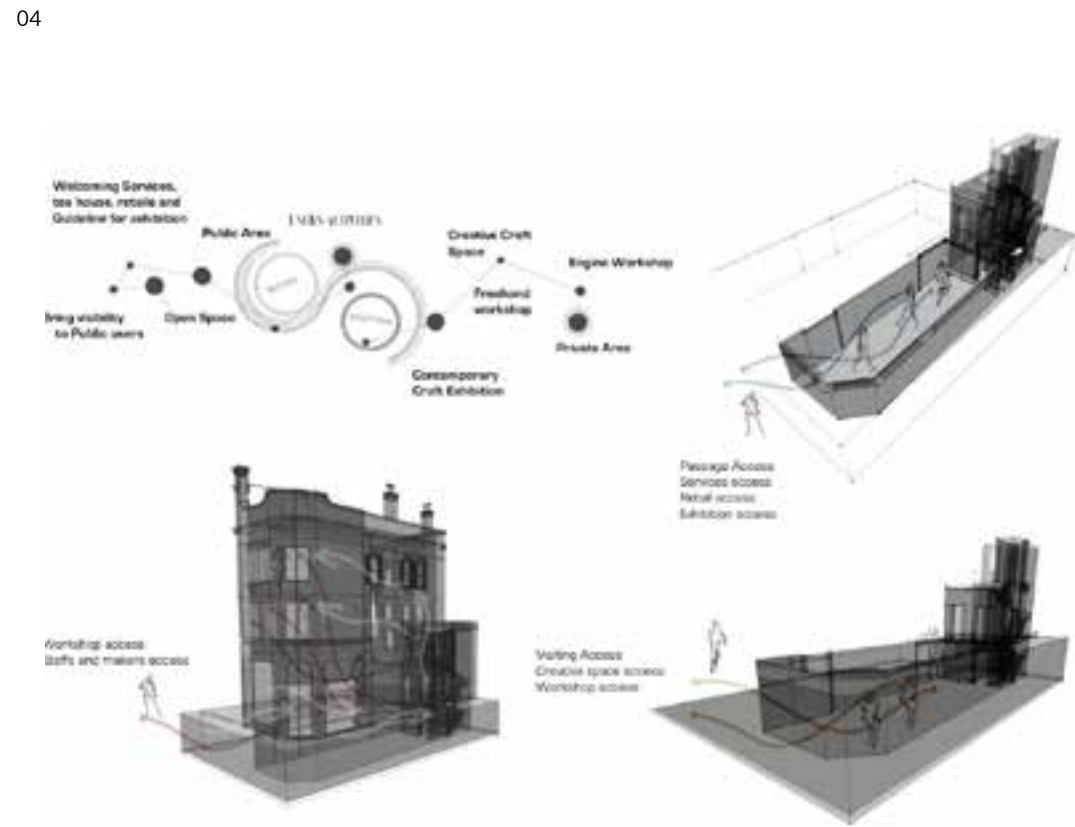
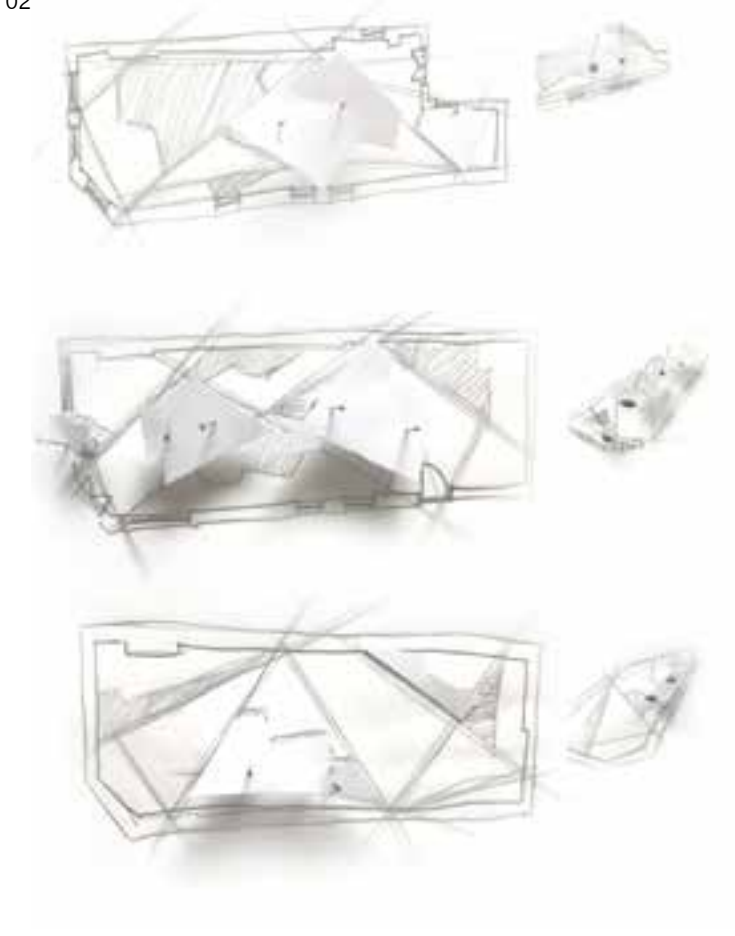




01, 02 Emma Ashton
MAKERS OUTREACH CENTRE
03 Hemangui Hasmuklal
MAKERS OUTREACH CENTRE



01, 02, 03 Abira Kumarakulasingam
MAKERS OUTREACH CENTRE
04, 05 Bounthavy Malavong
MAKERS OUTREACH CENTRE



01 Brigitte Dawood
02, 03 Justina Magilaite
MAKERS OUTREACH CENTRE

01



02



03



Anastasiia Korol
MAKERS OUTREACH CENTRE



Adidas Competition

Sportswear giant Adidas, set a brief to design a retail environment aimed at 11 to 16 year olds, connecting with ‘the creative customer of tomorrow’, while celebrating the brand’s long heritage. Exploring the brand’s core values: Active, Urban, Raw, Soulful, Bold and Confident, students worked quickly using physical modelling and conceptual thinking as a springboard into the design process. Collaborating with mentor Jon Lee from 20.20 design consultancy, students greatly benefited from his extensive expertise in the field of retail design.

Seven students were selected to work up their proposals, presenting them to members of the 20.20 interiors team. Three students were then chosen by Adidas to submit their work for final judging. At an award ceremony held during the Retail Design Expo at Olympia, Ka Wing Chan won best in category. His scheme impressed judges from the outset by focusing on an energetic environment that brought together both movement and space - “It has a strong story-telling dynamic and clarity. It feels like a new world, the future,” said the judging panel. Hannah Stauch and Roxanne Stone were also shortlisted for the Adidas brief with Hannah receiving a commendation from the judges who described her work as “a sensitive, lovely design”. A great result, especially as this is the cohort’s first retail focused project. David Fern, Middlesex University’s Director of Programmes for Interior Architecture and Design, says such competitions are a perfect way of preparing students for the world of practice. As a winner, Ka Wing Chan has been offered paid internships with Adidas and 20.20.



- 01 Ka Wing Chan
- 02 Ka Wing Chan
- 03 Ka Wing Chan
- 04 Hanna Stouch
- 05 Hanna Stouch
- 06 Mariana Marques da Silva
- 07 Mariana Marques da Silva

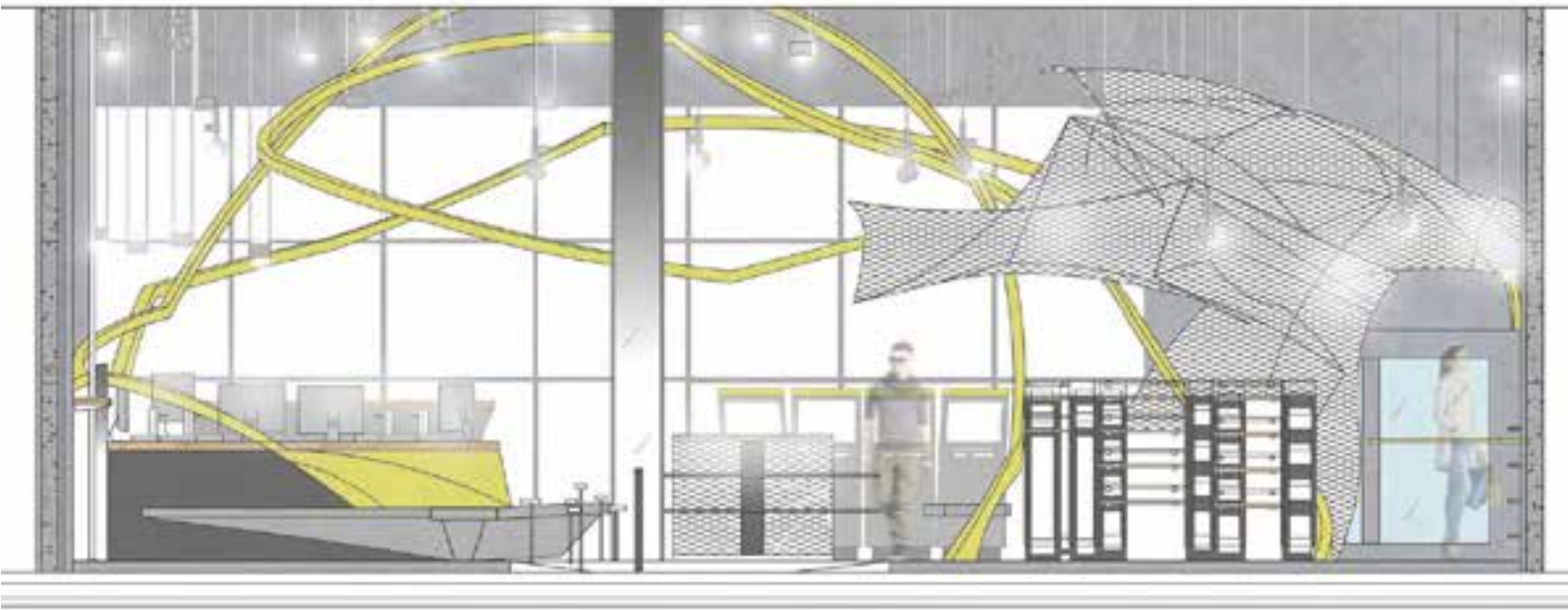
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Interior Architecture - Year three/ WRITING PORTFOLIO

Case Study: The Utoya Massacre Memorial

Norwegian Architect, Erlend Blakstad Haffner wanted to memorialise this particular event in the cafe . . . Haffner and his team worked closely with the victims families in the design of this memorial site, ensuring every step was considerate and to aid their own recoveries.

within is concealed from those who do not wish to witness it again

Construction began in 2015, five years after the horrific event, and the memorial opened to the public in July 2016 marking the five year anniversary of the tragedy. The enshrined cafe and learning centre where the victims lost their lives was given a “new beginning.”¹ Haffner’s main challenge was finding a way to both preserve and conceal the cafe, a building where thirteen

From the cloister, five different entrances to the building gives fluidity and eliminates the feeling of being enclosed again, and the entrance that the gunman used is also enclosed behind the walls. Openings to the outside are constant, but the ways in and out are difficult to find immediately. These openings are placed randomly, in order to accentuate the choices that were made on the tragic day, and to give the answers that were not given to those affected. The glazed exterior is partially mirrored, ensuring that the cafe enclosed within is concealed from those who do not wish to witness it again.

Approaching inside presents two levels, on the lower level; the underside of the cabin has been hollowed out, creating a void beneath with the sloping terrain partially covered in concrete. Haffner described the process as “undressing the building”. He continues, “We dug out this small storage space, but kept it as rough as we could, I didn’t want the building to be too polished because it carries such a heavy story. I didn’t want it to be too designed.”² . . .



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people were killed, but also nineteen people found protection. His response was to preserve one section of the existing cabin structure, particularly the rooms directly affected during the massacre, and to completely enclose it within a new laminated pine structure. Titled “Hegnhuset”, the new building has a double-layer facade, creating a sheltered cloister around its perimeter. The outer layer is made up of four hundred and ninety five wooden slats, one for every person on the island that survived the attack . . . while the glazed inside layer is framed by sixty nine pillars of wood supporting the building’s roof, paying tribute to the sixty nine fatalities . . .

1 Blakstad Haffner Arkitekter (2017). Projects. [online] Available at: <http://www.blakstadhaffner.com/#/utoya-memorial/> [Accessed 6 Jan. 2017].
2 Blakstad Haffner Arkitekter (2017). Projects. [online] Available at: <http://www.blakstadhaffner.com/#/utoya-memorial/> [Accessed 6 Jan. 2017].
3 Ibid.
4 Ibid.

Images:
01. The Cafe Memorial - 69 pillars of wood, 69 fatalities (<https://www.dezeen.com/2016/09/21/norway-government-scraps-plans-controversial-utoya-memorial-memoiry-wound-jonas-dahlberg/>)

Mnemonic Architecture — Remembering the Holocaust

I will commence with the exploration of mnemonic by understanding the source behind the idea of mnemonics, in reference to *The Art of Memory* by Frances Yates. Yates references philosophers as early as Cicero, in unpicking this idea of mnemonics. Cicero describes that ‘persons desiring to train this faculty (of memory) must select places



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and form mental images of the things they wish to remember and store those images in the places’. What this concept is referring to, is that of training one’s memory by creating mnemonics. The first step in doing this, Cicero explains, is to imprint on the memory a series of loci or places, the most common and most effective type of a mnemonic place system is architectural places¹. Yates then quotes Aristotle who explains, ‘for just as in a person with a trained memory, a memory of things themselves is immediately caused by the mere mention of their places’², proving the authenticity of mnemonics, substantiating this connection between our memory and places or loci. Thus I can begin to explore the relationship between architecture and the act of remembering something, even something that has past.

In addition to being memory devices, landscapes and buildings are also amplifiers of emotions; they reinforce sensations of belonging or alienation, invitation or rejection, tranquility or despair. A landscape or work of architecture cannot, however, create feelings. Through their authority and aura, they evoke and strengthen our own emotions and project them back to us as if these feelings of ours had an external source³.

I will begin by looking at how and why architecture has the ability to affect us on an emotional level. Author of *The Feeling of Things*, Adam Caruso,

writes that as designers we have the immodest ambition to build architecture like Gerhard Richter’s paintings⁴. On some level, every designer strives to create spaces that make the user feel a certain way; we want our designs to be more than just the materials itself, to become an integral part of the user and of the landscape in which it sits. How is this achieved? ‘Buildings install within us emotional reactions. They can make us feel and they can also make us think’⁵. Caruso explains further, that the form of a building or a space, together with the material assemblies create an atmosphere that can evoke an almost physiological reaction⁶. By stimulating an emotional response in the user, architecture can thus cause the performance of certain actions or activities within the space.

Alain De Botton, in *The Architecture of Happiness*, focuses on the philosophical and psychological impacts our surroundings have on us. De Botton quotes John Ruskin, who proposed: ‘we seek two things of our buildings. We want them to shelter us. And we want them to speak to us’⁷. He suggests that we sometimes look to architecture to influence our emotions, to help us feel.

1 Marcus Tullius Cicero, qtd. in *The Art of Memory* (London, Ark Paperbacks, 1984) 2-3.

2 Aristotle qtd. in *The Art of Memory* (London, Ark Paperbacks, 1984) 31.

3 *Spatial Recall: Memory in Architecture and Landscape* (New York, Taylor & Francis, 2009) 30.

4 Adam Caruso, *The Feeling of Things* (Barcelona, Polígrafa Ediciones 2009) 14.

5 Paul Goldberger, *Why Architecture Matters* (New Haven, Yale University Press, 2009) Introduction, x.

6 Adam Caruso, *The Feeling of Things* (Barcelona, Polígrafa Ediciones 2009) 43.

7 Alain De Botton, *The Architecture Of Happiness* (New York: Pantheon Books, 2006) 62.

Images:

01. Sensing Spaces: Emotional Buildings. Photograph. 2014. Royal Academy of Art. (<http://www.bbc.com/culture/story/20140130-can-buildings-be-emotional>)

Finding a concept through a chance meeting with a man in a cowboy hat

The Slug and Lettuce, Islington Green, a lazy Tuesday afternoon. I got called in to do a cover shift, one of the regular staff having come down with something. I agreed as it was one of the less busy days, and it was one of those beautiful Spring days when everything feels like it is beginning. English people seem happier when the sun is shining but they can still wear their winter coats, positive and smiley. Customers were ordering fruity ciders, a signifier that has replaced the first swallows of summer. They made themselves comfortable on the tables outside and waited to watch the world pass by. Me and Jamie had a chilled time, I was looking for the Olympic 50 pence coins in the till, as it was one of my current obsessions. Jamie served a pint of Peroni and



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came up to me:

“Kasia, do you know that guy?”. I followed his inclined head to the 40ish year old man sitting on one of the tables, looking out towards the park. “No, why?”. Jamie glanced at me and made a

thinking face.

“Cuz, you know. That’s the Sheriff of Islington, he’s quite famous around here.”

I looked at this man once again. He had layers of clothes on him, old, but not dirty, ripped jeans, but not in a trendy way, in an overworked way, a cowboy hat and boots to match. Long hair, beard which covered most of his face, and big open

What is normal and what is useful?

eyes.

“You serious? Is he homeless?” I asked, kind of joking.

“Yes. He sleeps by St Mary Church and everyone knows him. He’s like, one of the good ‘souls’ of Angel. My friend, she was coming back from a bad rave and was bare drunk, some dude came up to her and started to harass her and out of nowhere Sheriff showed up and, well, lets just say he sorted it out. Eleanor hired him for carpentry work as apparently he knows what he’s doing, whatever he’s doing.”

“Proper hero. So that’s why he’s called the Sheriff, right?” I guessed.

“I don’t know, every time I ask him about the name, he says “I’m the Sheriff, that’s all you need to know.” I think he swears in the same language as you do.”

“Haha, very funny!” Okay, interesting, so I went and spoke to the guy.

“Siema, Szery! Co tam slychac?”(Hello, Sheriff, how is it going?)

He was surprised. Like, how do I know his language?

“Oh yes, hello. Everything is well.” He looked in the totally different direction when answering. Did not ask back how I was, I understood he wasn’t very chatty.

I left him with a smile: “If there is anything you need, just let me know” I carried on in Polish.

“Will do, for sure.” He kept staring in the window with a little smile.

And so I began to think about this man and his mysterious world. He didn’t need anything from me, but I sensed something in him, something that spoke to the designer I was becoming.

Sheriff (Jarek Kowalski) became a permanent

resident of the streets in Angel. He became known for his kindness. He used to give untouched wallets back for those who lost them. He shared food with other homeless people even though he owned nothing and slept rough on the streets. He had become lost in the tides and eddies of immigration. He'd been a soldier, a

measured by other peoples' standards. And then there are the invisible stories that are right there in front of us but we close our eyes to them. But those invisible stories aren't necessarily sad ones, sometimes they are just a different kind of happy. If you think about it, and let that designer within you respond, you begin to see different ways of



carpenter and a plumber, but now he was a man sleeping of the street of a strange city, righting wrongs like a disheveled superhero. One good deed made him a special friend, a local resident to whom he returned lost laptop, and that is when his life started to change. The Sheriff began getting recognition, people started looking out for him he had looked out for others. People started putting

seeing space, what it's for and why it matters. And that changes everything.

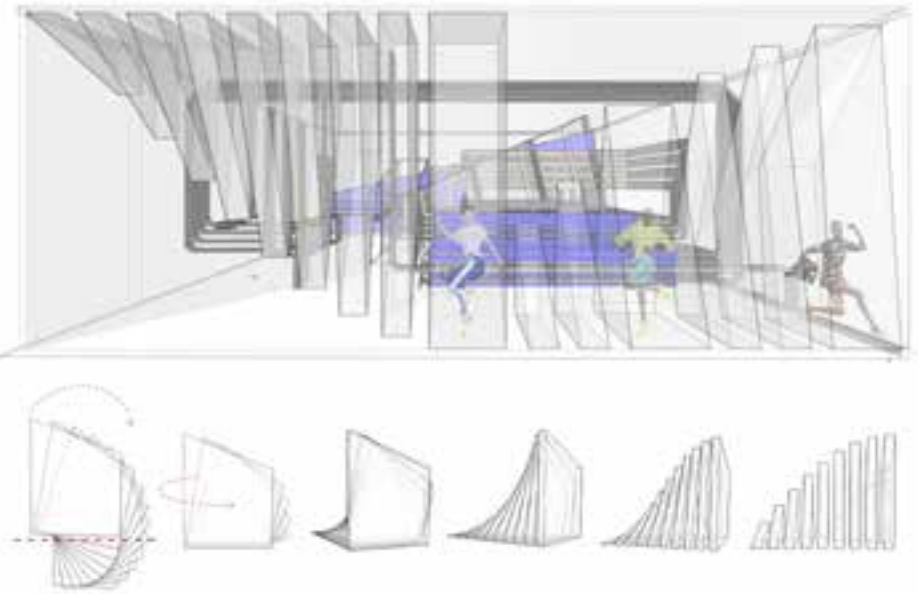
I found a brick wall, tumbled down ignored, and it told me a story, about what is normal and what is useful and how transformation is about you the viewer. I took one of the bricks up, and I gave it a chance. Looking at the texture, its quality in the hand, looking for possibilities and I could give it and what it could give back. I spent time exploring how it could be brought back to a life, not its previous one, a new one. I found many different personalities within it, its character wasn't fixed, wasn't static, it was flexible, it was happy to change.

Eventually I had taken this simple block to so many different places in my mind that there was no way back. It had a new life. The brick showed me how you could transform and become an entirely new person within a new environment, without losing what you were, swap a ruined life into something new.

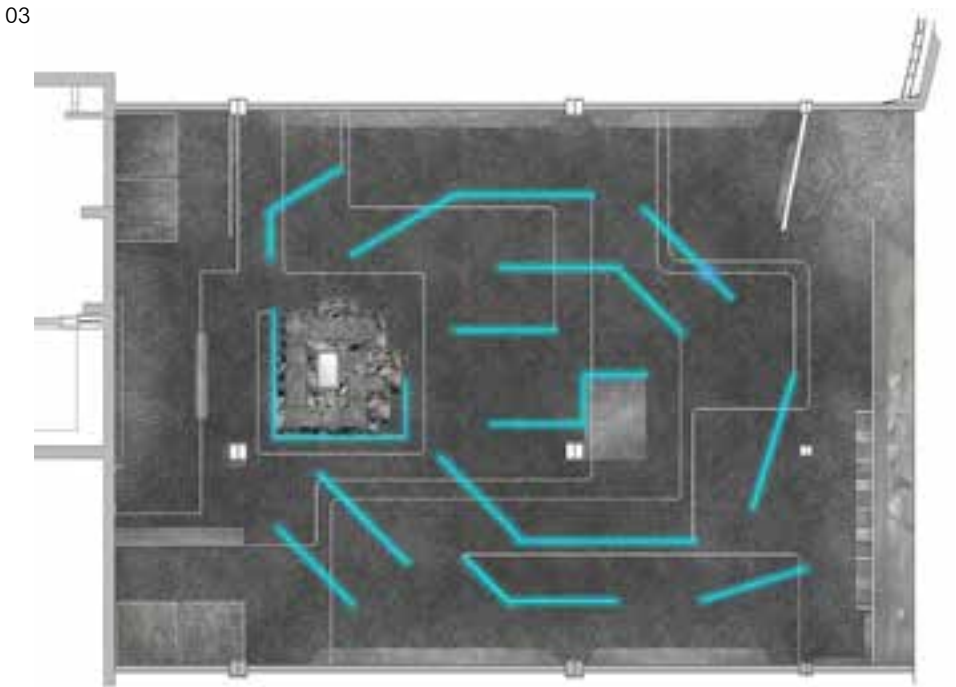
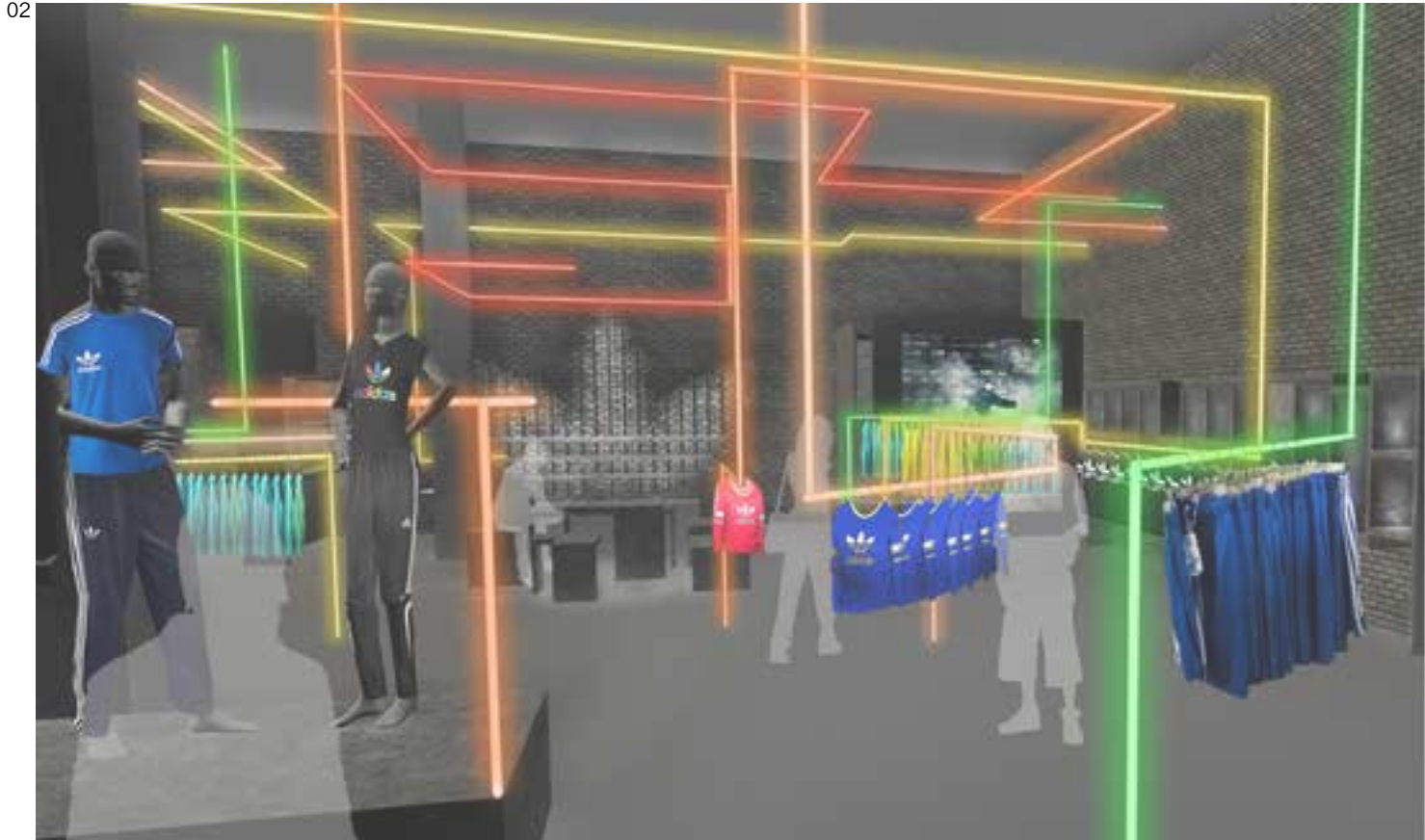
I started designing then, a simple little cake shop with a big heart, one that understood the community and all the different people that made it rich, complex and real. It was a place for everyone, not a place that reached out but one that held its people close. A shelter, a home. Home is the nicest word there is. And then I went out and bought myself a cowboy hat.

Images:
02. Pictures by Katarzyna Bodnar

The society we make can be divided into infinite different stories. All of them complex, although some look simple from the outside, all judged and



- 01 Anwar Omar
- 02 Valentina Bruhera
- 03 Valentina Bruhera
- 04 Anwar Omar
- 05 Roxanne Stone
- 06 Roxanne Stone



GENTLEWOMAN – Private members club

Private members club are big business. For a fee, they provide a refuge from the outside world, where like minded people can meet and talk, or simply read and catch up with work. 'Clubland', however is often shrouded in controversy and discrimination. Clubs are seen as elitist, having onerous selection methods and high fees. This project took an online members club, run by the *Gentlewoman* magazine, imagining it in a physical form. *Gentlewoman* magazine celebrates inspirational woman in varied walks of life, featuring photo shoots which do not sexualise their subjects. Key to the project was the twin research areas; existing private members clubs and the Gentlewoman magazine's style and ethos. We were lucky to be invited to visit the *Hospital Club* and the *Library Club* in London. Here the students could see for themselves what accommodation these two successful establishments provided, how they were designed and run. The proposed site for the Gentlewoman club is the 6th and 7th floor of a building overlooking the Thames. The students were challenged to juggle the various, diverse uses that clubs offer, some opting for sport and leisure facilities, others more work related. All schemes had to have spaces where members could relax and have a good time, central to the idea of private members clubs throughout the ages. As one student wrote in their research document, 'the club is a between space, neither house nor office, it occupies the middle ground. Often seen as a place where one can evade the difficulties of the modern world, the club can recharge and prepare the member, while avoiding the realities of home and work'.

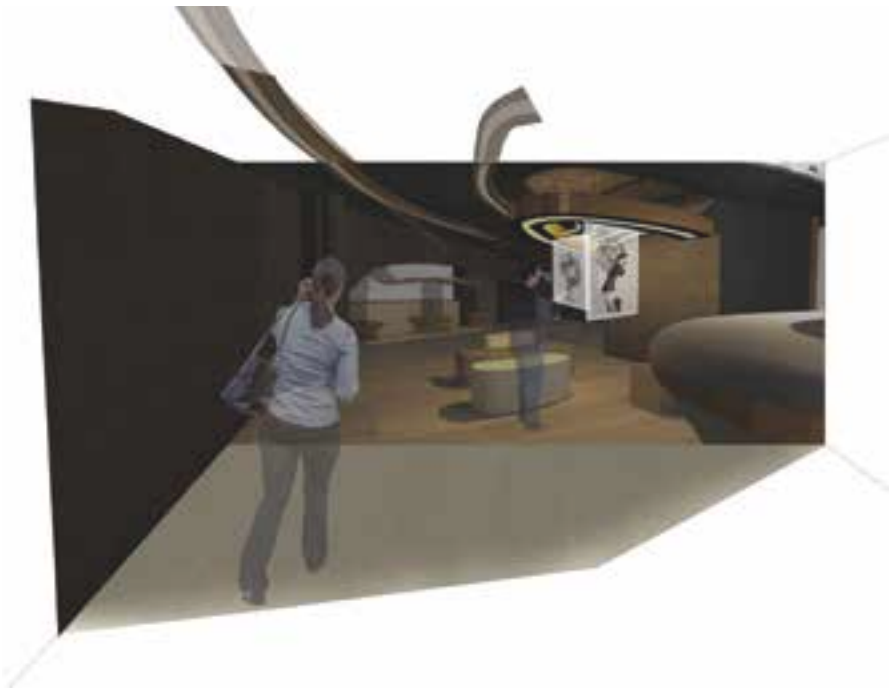
- 01 Jessica Mayers
- 02 Kotryna Skrickyte
- 03 Milana Milcanovska
- 04 Valerie Akano
- 05 Valentina Bruhera
- 06 Ross Angela Bonetti



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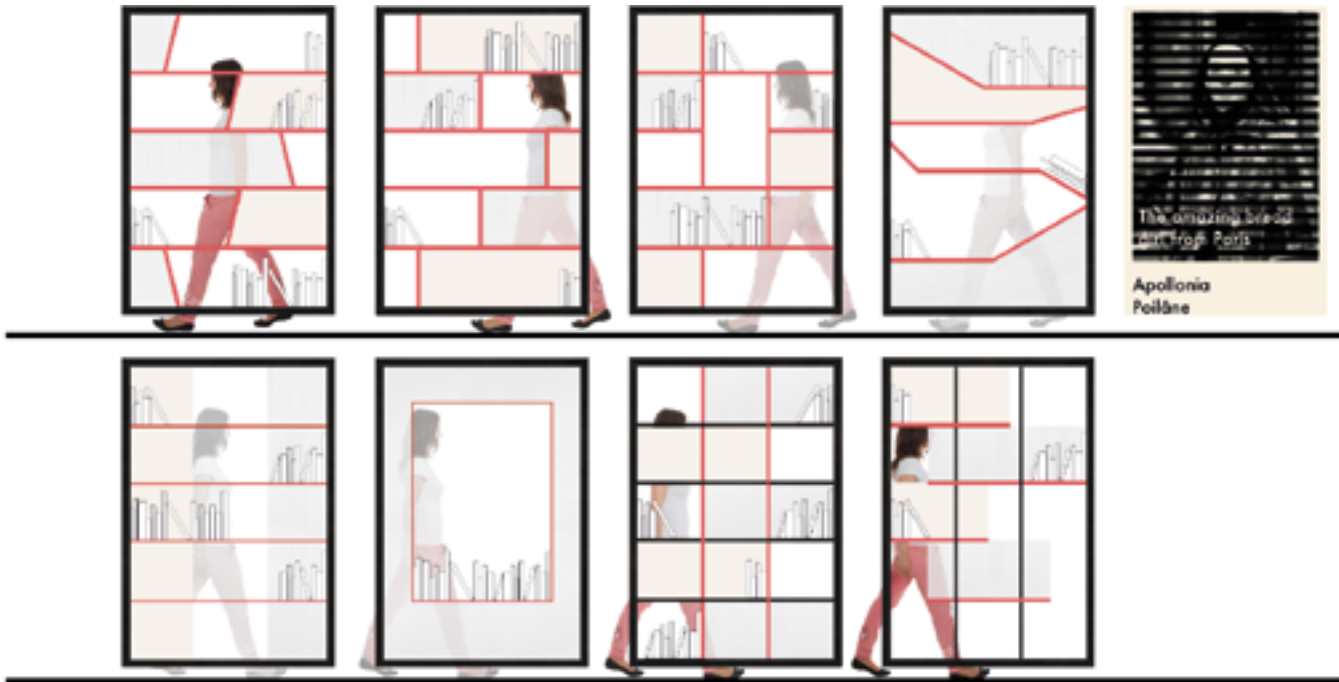
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FEAST – Temporal design exploring pop-up fast dining

The design of a temporary installation that questions all aspects of traditional restaurant design; from the food to philosophy, daily operation to brand identity, furniture to packaging. An open site was to be found to locate shipping containers and a food truck, with consideration given to how the design would respond to the surrounding context and communicate its identity to the passers by.

- 01 Milana Milconovska
- 02 Valentina Bruher
- 03 Hanna Stauch
- 04 Jessica Mayers

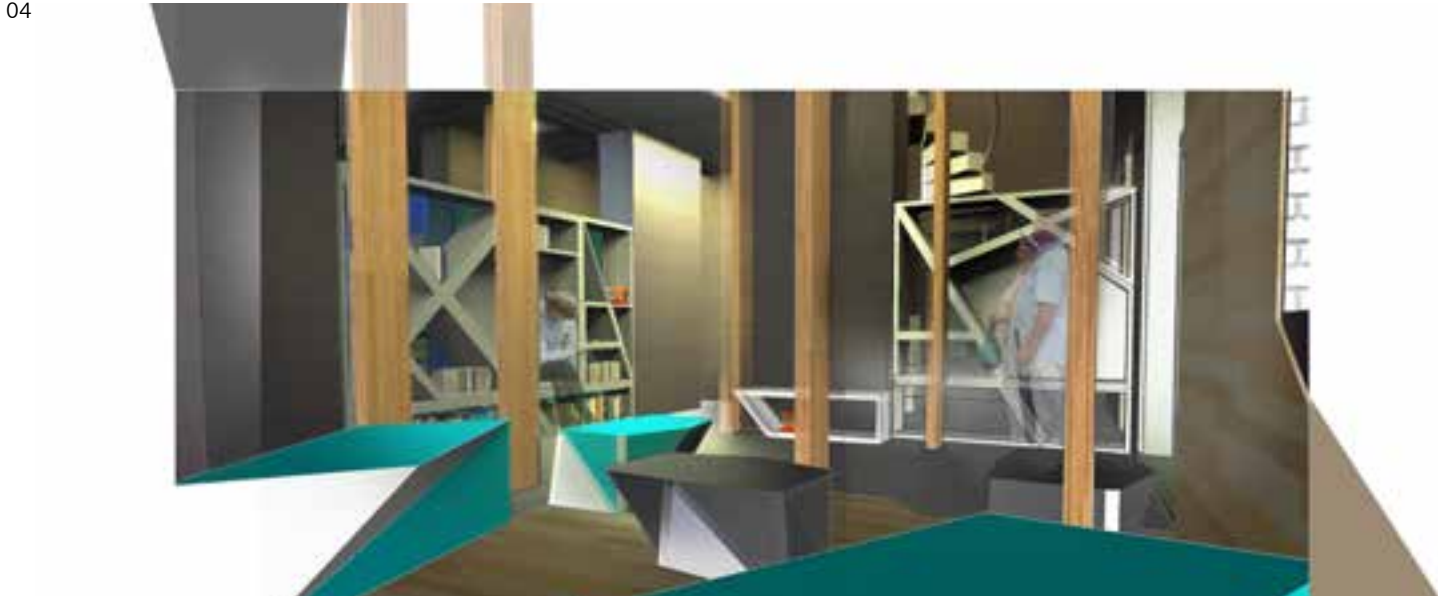
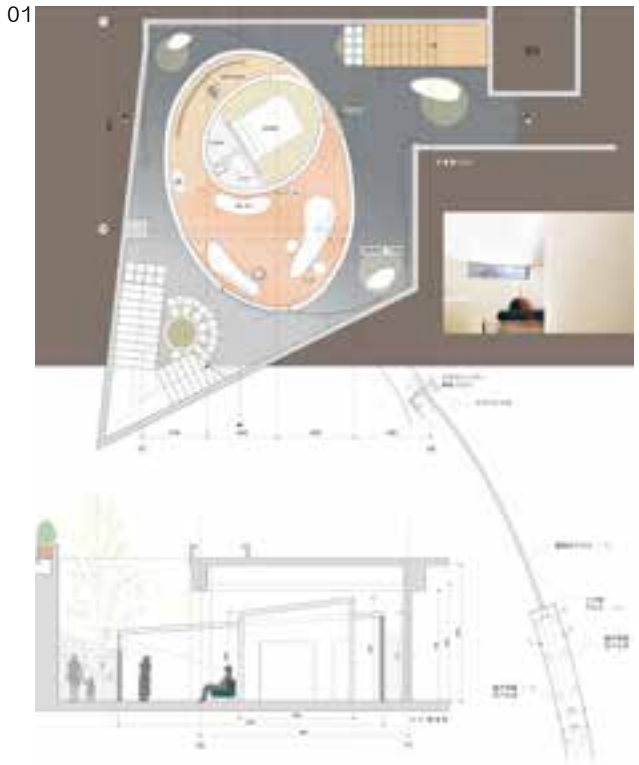


MEANWHILE LIVING EXHIBITION – A temporary live/work space

A meanwhile space – previously a high street shop, is pausing in its transition from one use to another. It will be temporarily occupied by a poet and his/her life will be on display to a passing public. He/she will live, create and perform there and the public are encouraged to view, engage and ask questions, in order to play a role in the creation of a new poetic language.

Exploring the pentameter in the everyday, the mythology in the washing of a glass, the cadence in cooking.

A version of this project brief was shared with students at our collaborative partner school, ICS College of Arts in Tokyo.



Performing (in) the Night City

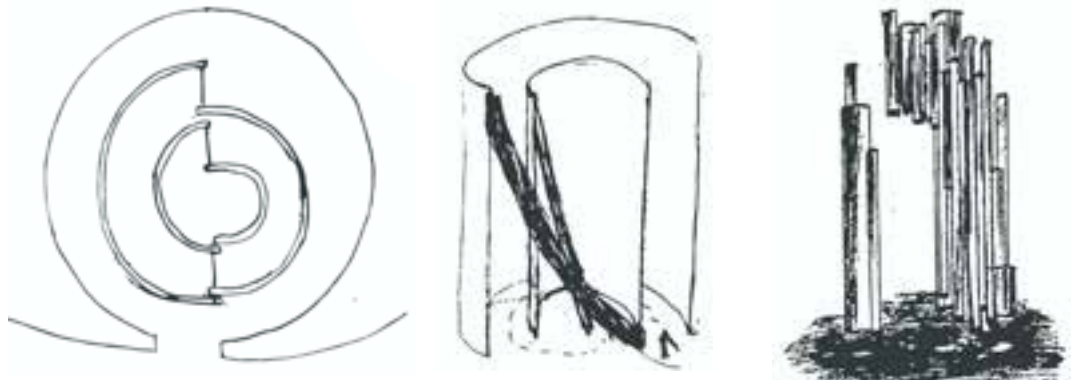
The site for this project was the current home of the *Museum of London*, on the edge of the Barbican. Studying the rhythms of the site, students designed a space for one of a range of performers recently hosted by the Barbican, from Japanese drummers to circus acrobats. Their projects activate the site throughout day and night and cater to the specific needs of each artist, considering both public performance and private retreat. The design projects employ a series of left over spaces around the podium of the museum building, imbuing it with music and movement in anticipation of the future concert hall to be built in its place. Students were encouraged to consider a timeline of use over a 24-hour period as the programmatic driver for their proposals; catering to the specific needs of each artist. Consideration was given not only to public performance and private retreat but also to how this might overlap and complement the varying flows of museum visitors and passers-by over this 24-hour cycle.

- 01 Sheida Sadat Khamooshi
- 02 Jeremy Ross
- 03 Al- Nadim Axmed
- 04 Polina Savinova

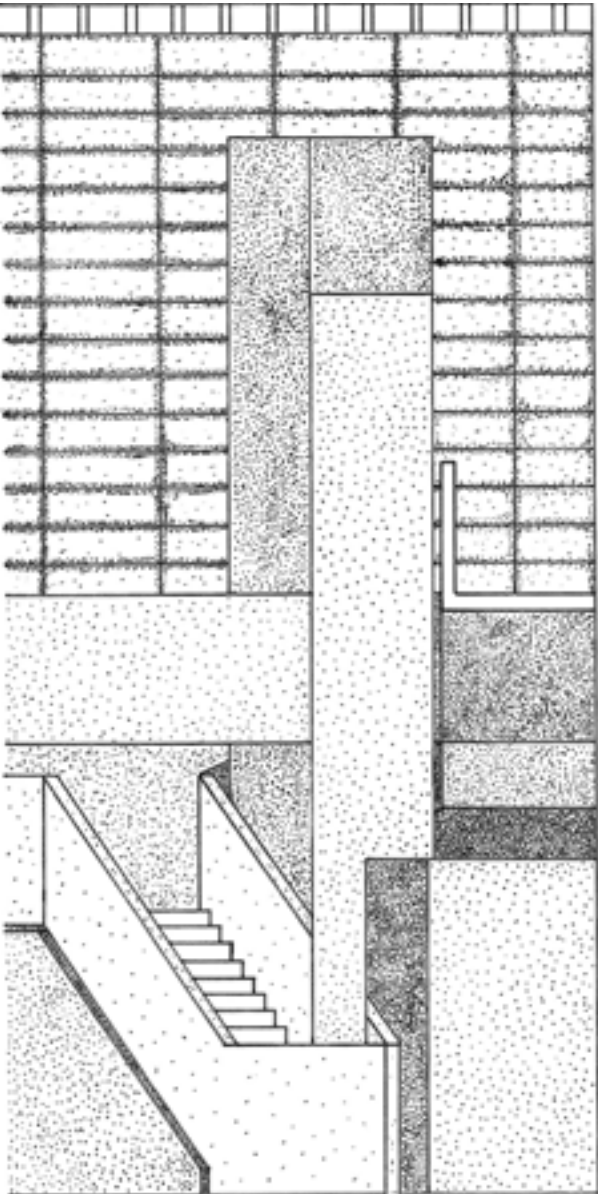


- 01 Patrycja Poklek
- 02 Magnus Morgan
- 03 Mahsa Khaki
- 04 Sameeha Noor Bashir
- 05 Ben Arscott
- 06 Marynelle Jacob
- 07 Kornelija Kopustaite
- 08 Jeremy Ross

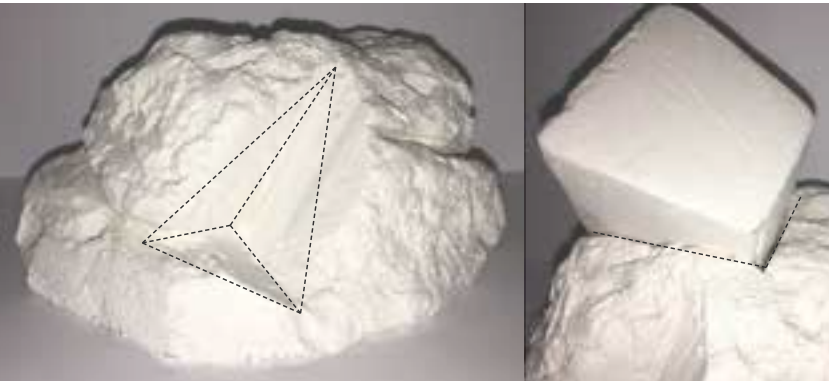
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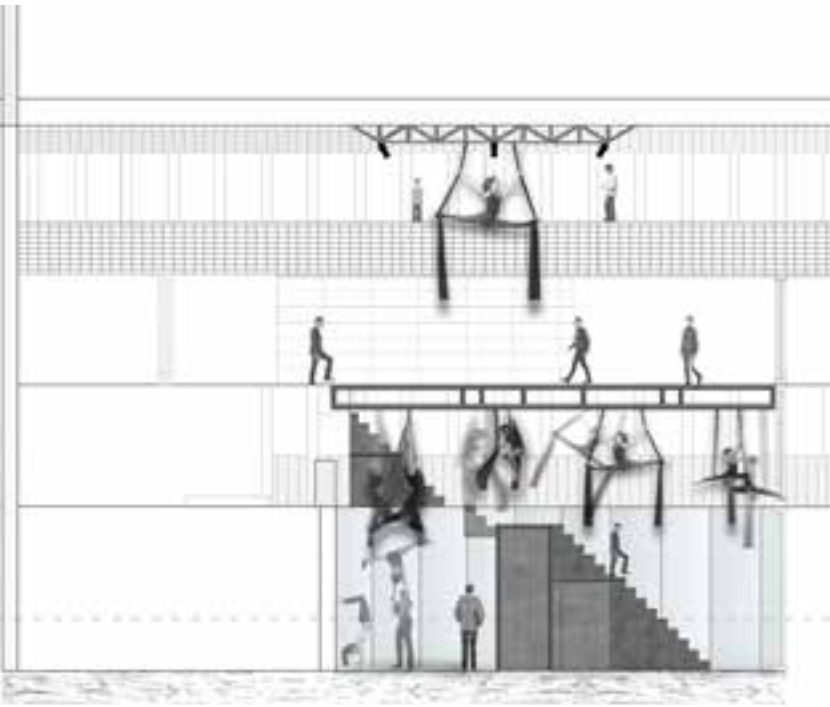
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Nightclubbing

Nowadays, a disco is any space that can accomodate large numbers...in these times we are more inclined to dance in a museum than in a nightclub¹

In Autumn 2016 London's iconic nightclub *Fabric* closed it doors to the public² ,the Night Tube was launched and the Mayor of London, Sadiq Khan, appointed a Night Czar. Nightclubs have become a victim of the changing social, cultural and commercial life of London and it is timely to re-think their role and meaning. What will London's nightlife be like in 10 years time and what spaces will it inhabit? What activities, actions and performances might it incorporate and what existing typologies should inform this shifting territory?

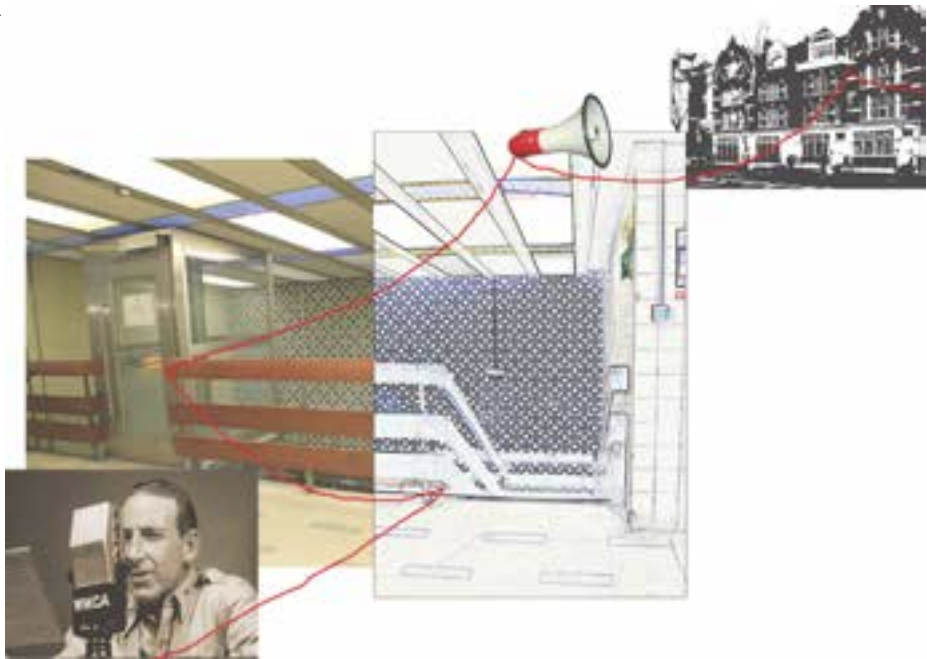
Throughout the second term we speculated on what the nightclub might become and explored the changing nature of this exciting interior typology. We chose a section of the Poultry Market in Smithfield as the site - the existing function to remain – expanding the remit of the nightclub to support a range of new uses for the local community.

1.Claudio Cocoluto, DJ, <http://www.nightswimming.it>
2.Fabric re-opened in January 2017 under strict new licensing conditions.

- 01 Al- Nadim Axmed
- 02 Polina Savinova
- 03 Magnus Morgan
- 04 Shakera Rahman
- 05 Polina Savinova
- 06 Mahsa Khaki
- 07 Kornelija Kopustaite



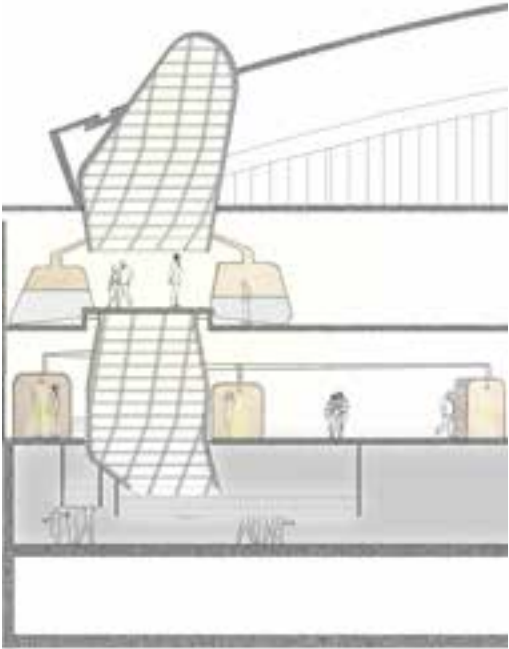
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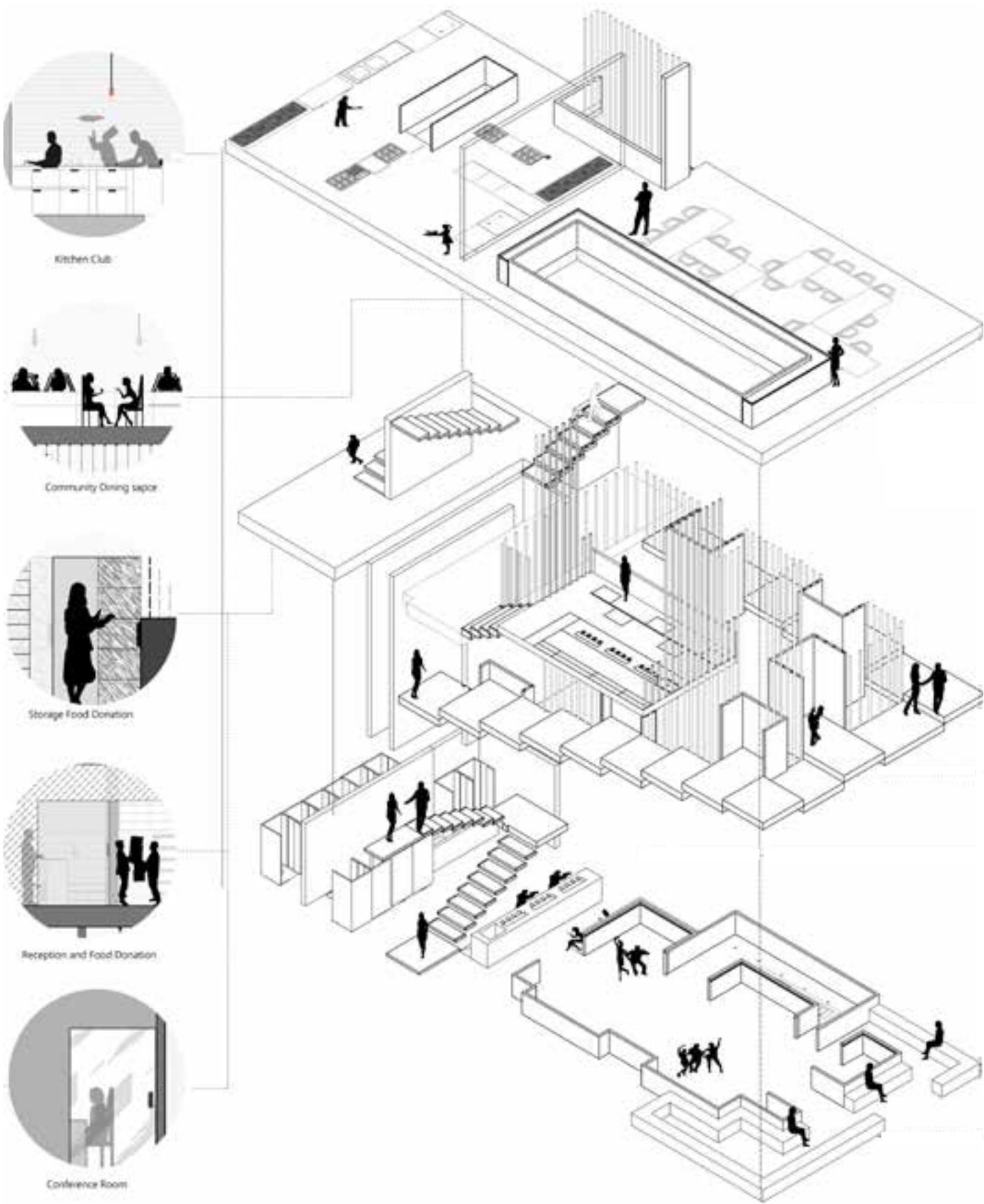


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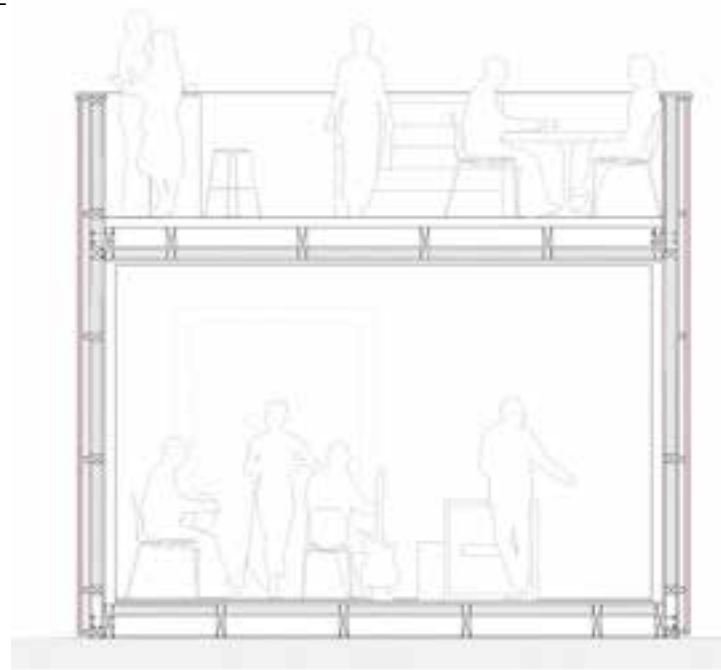


- 01 Al- Nadim Axmed
- 02 Polina Savinova
- 03 Jeremy Ross
- 04 Patryja Poklek
- 05 Patrycja Poklek
- 06 Lih Ning Tee

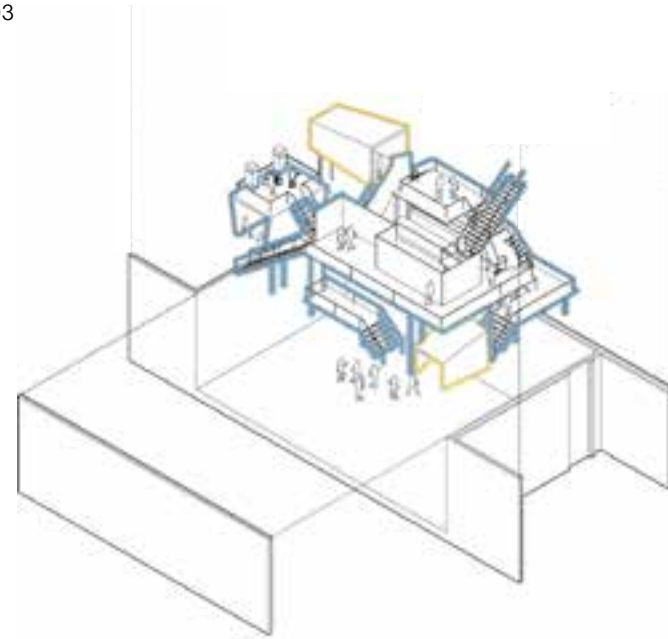
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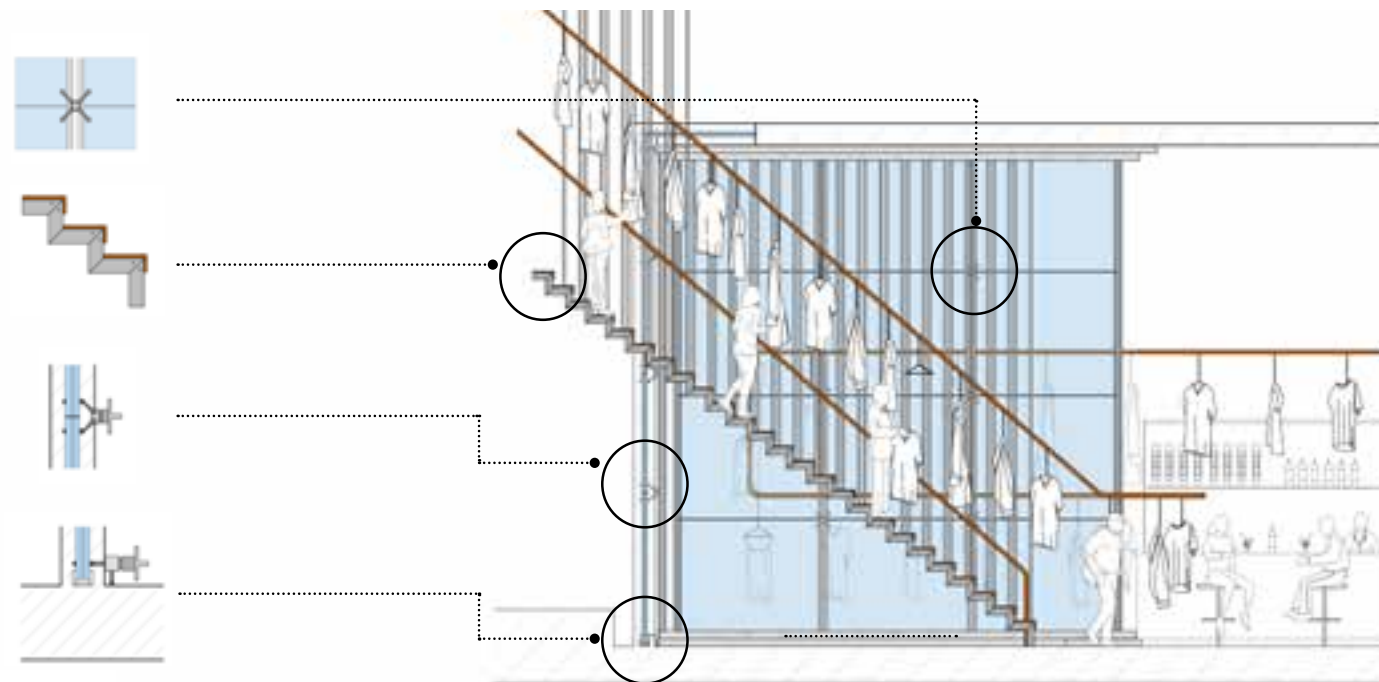
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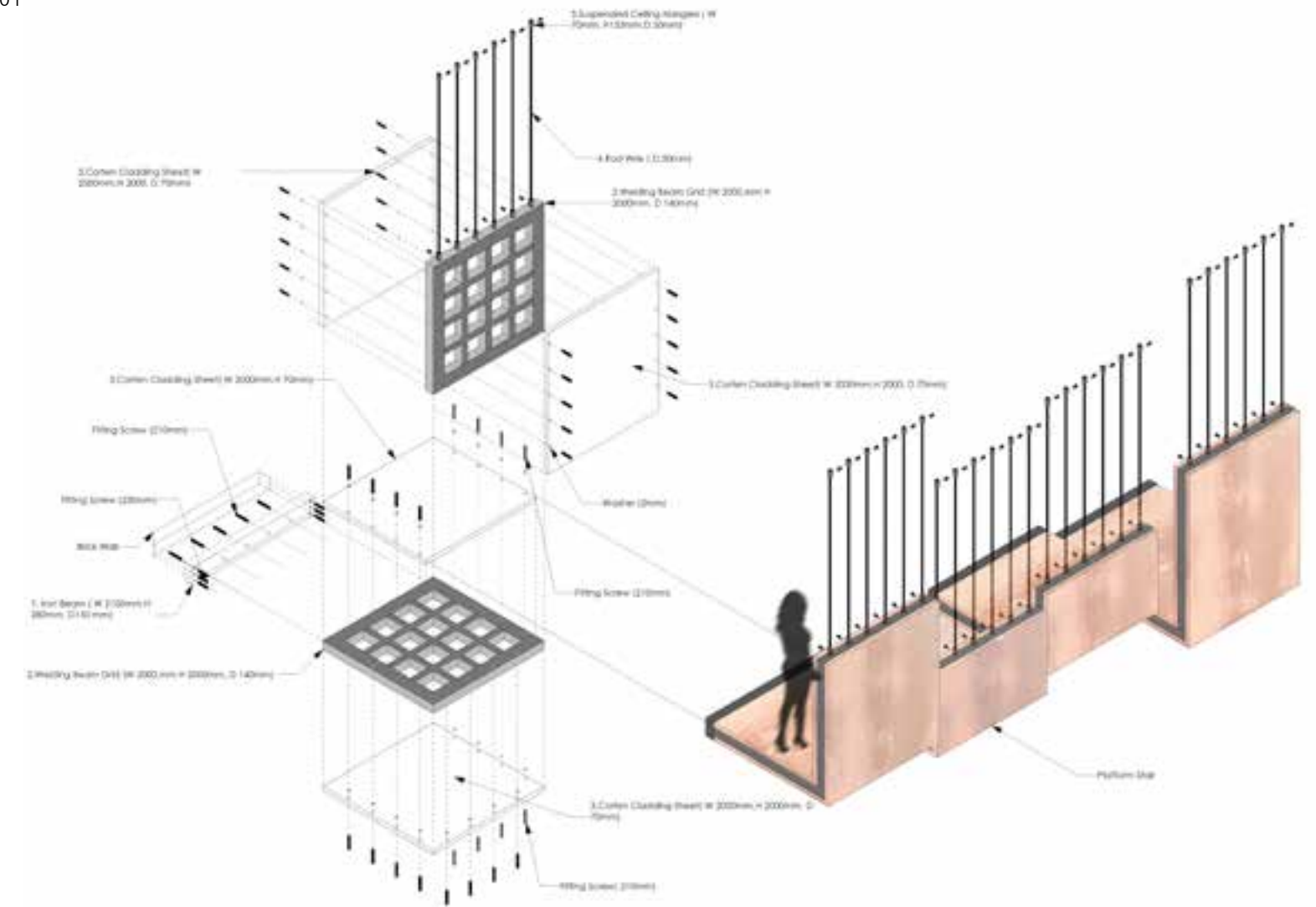


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01 Al- Nadim Axmed

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I AM A Magazine

Magazines are a rich research resource for students in the Faculty. They combine text with images, layout, format; they are a physical and tangible material medium, which is still relevant in an age of digital natives. For these reasons, we wanted to encourage students to engage with wide range of magazines. Together MoDA and the library have around upwards of 450 titles, from Practical Householder, to Visionaire. I Am A Magazine wanted to draw these important resources to students' attention and encourage them to critically analyse them as powerful cultural artefacts. Year 2 Interior Architecture students participated in this interdisciplinary week of study that involved 160 students across 12 different programmes.

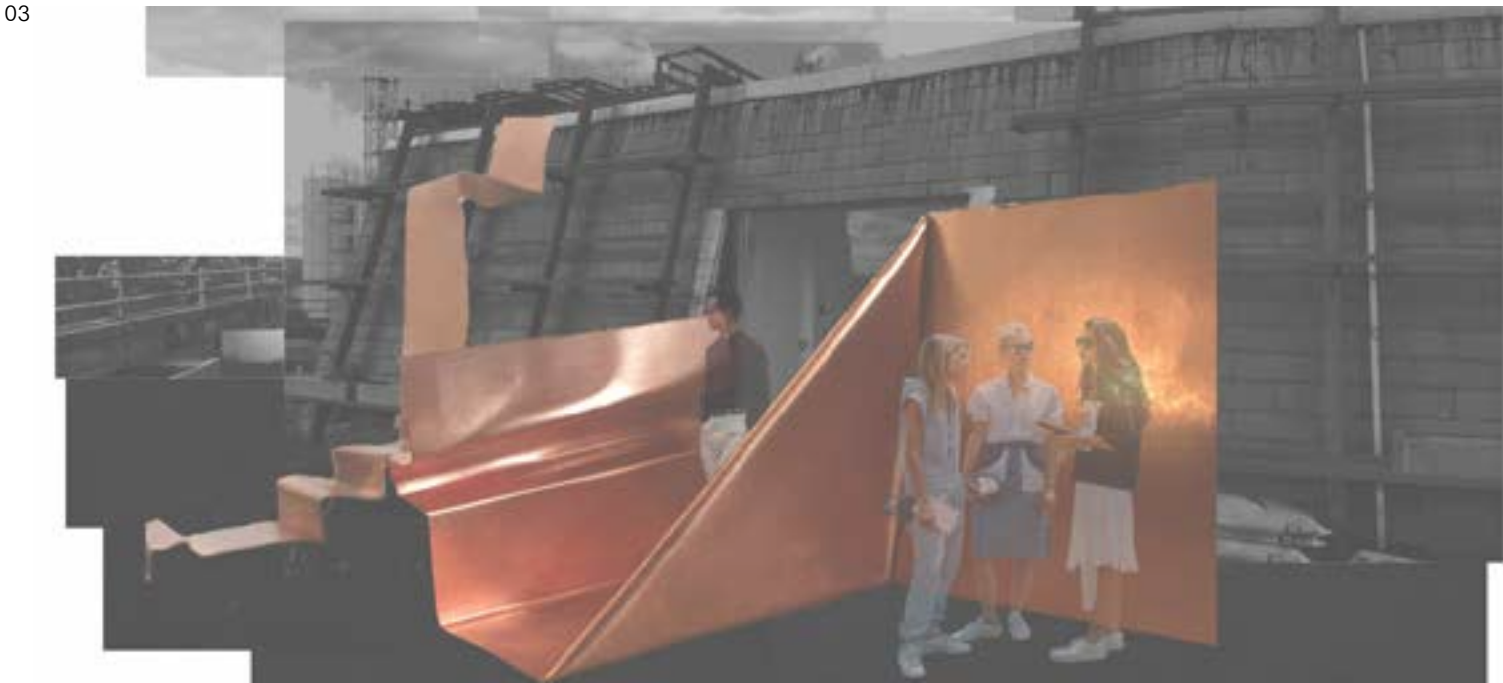
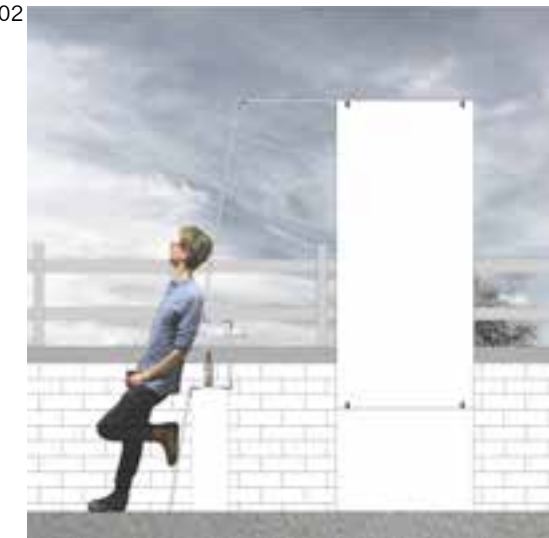
The core IAAM planning team included Peter Thomas (LET), Sim Panaser (MoDA), Marion Syrett-Barnes (LSS), Gavin Fernandes (FCS & Photography), Alison Tanner (Photography), Osbert Parker (Animation), Francesca Murialdo (Interior Architecture) and Zoe Hendon (MoDA).



A Sense of Place

This project explored how a space transforms through human occupancy. The objective was to design a studio space for the private internalised world of a specific artist and research considered the artists' individual working process and the materials and techniques that they employ through their practice. Principally a private space, students were also required to examine how the building could occasionally open up to the public. The site was a Georgian coach entrance within Northern Terrace, London, N17. The building is currently unoccupied, revealing its historic fabric. Students were encouraged to respond sensitively to the scale, proportion and materiality of the site and consider the context of this building within a busy high street location.

- 01 Marieta Correia Ca
- 02 Marieta Correia Ca
- 03 Evy Mansour
- 04 Lucinda Hekneby
- 05 Bethany Williams
- 06 Lucja Mikalska
- 07 Phatsara Phueng- Ain



The Interior as Crime Scene

The following text is an extract from a lecture that I gave at the Royal College of Art in November 2016. Structured as a sequence of five propositions that frame and narrate the 'Interior' as

The specific condition of the interior – the moment where it can reveal itself as a valid practice – is one of obsolescence

both a theoretical and a practice-based discourse, this lecture models a handful of ways in which the 'Interior' can be approached as a research enquiry. The underlying proposition is that the interior is always understood as pertaining to architecture, not so much other to it, but underneath it, inside it and in-between. And the specific condition of the interior – the moment where it can reveal itself as a valid practice – is one of obsolescence – ‘An obsolete building is in place but out of time’¹ – the

intelligible object, the successful presentation of something whose truth becomes manifest in the evidencing itself.’²

The Forensic Gaze
forensic
adjective

1.relating to or denoting the application of scientific methods and techniques to the investigation of crime.

This proposition speculates on the interior as crime scene – not necessarily literally but metaphorically, as a space that operates as a witness to the ongoing narrative of our everyday lives, and a context within which we might enact the forensic gaze in order to analyse and illuminate buildings as biographical objects that are both receptive to inhabitation, and ‘vibrant’³ in their own way. The 2015 exhibition at the Wellcome Collection entitled ‘*Forensics: The Anatomy of Crime*’ explored the ‘history, science and art of forensic medicine’⁴. The exhibition was



vagaries of fashion, taste or simply a building out-living its intended function operate as a creative opportunity for the interior designer and architect. Employing the gaze as a quasi-theoretical device, each proposition is framed through the lens of a specific mode of address.

Proposition 5 - Interior as Crime Scene
‘Evidence is the successful presentation of an

organised into 5 spatial contexts beginning with the crime scene and Frances Glessner Lee’s, ‘*Nutshell Studies of Unexplained Death*’ - a series of eighteen intricately designed dollhouse style dioramas of death scenes composed out of actual court cases. Glessner Lee attended autopsies to ensure the accuracy of her dioramas, which depict ‘tawdry’ domestic environments with ‘bodies’ of the dead in situ. She called them the *Nutshell*

Studies because the purpose of a forensic investigation is said to be to "convict the guilty, clear the innocent, and find the truth in a nutshell." Students were instructed to study the scene methodically—she suggested moving the eyes in a clockwise spiral—and draw conclusions from the visual evidence.⁵ What is curious about these models is both their inversion of the dolls house as miniaturised world of enactment, but also how the entanglement (mise-en-scene) of people (in



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this case the dead body and the 'invisible' perpetrator of the crime), objects and environments might be decoded to reveal a 'truth'⁶ even if that truth is a fiction or an allegory – in themselves designed to obfuscate.

In his *Manhattan Transcripts*, 1981, Bernard Tschumi said that architecture 'cannot be disassociated from the events that happen in it'⁷. His 'notational experiments' articulate and choreograph architecture as a witness to both scripted and unscripted sequences of events. For Tschumi architecture is less about built form and more about interaction – as both material witness and collaborator in the 'event-world' that unfolds through and around it. This idea is furthered in the work of Susan Schuppli – a member of the *Forensic Architecture Project* at Goldsmiths.⁸ Schuppli suggests that the material witness is 'an entity (object or unit) whose physical properties or technical configuration records evidence of passing events to which it can bear witness . . . in disclosing these encoded events, the material witness makes 'evident' the very conditions and practices that convert such eventful materials into matters of evidence.'⁹

This idea of buildings as witness has been examined elsewhere. In her artwork '*House*' from

1993 Rachel Whiteread created a concrete cast of an entire Victorian dwelling that was already scheduled for demolition. Says Charlotte Mullins, 'House' was 'imprinted with the idiosyncrasies of 100 years of domestic abuse', evidencing how 'soot clung to the bulges that protruded where fireplaces had once been; lemon paint from a top-floor bedroom clung to one wall'. Whiteread 'had successfully concretised all the pre-existing spaces and marks without repair or conservation . . . The volume of air within the rooms was made solid and the exact place of occupation was exposed, laid open, made naked and it is this uncovering that was so disturbing; the house seems indecently exposed.'¹⁰

What Mullins is highlighting is the revealing of the interior, its exposure to the public gaze and its ability to operate as a 'material' witness to the past. This invokes the building as palimpsest – as a container of lives and of their ongoing narratives – an idea that Ed Hollis refers to as the 'biography' of a building¹¹ – for Hollis the durability of architecture is dependent on its ability to shift, alter and adapt, implying an evitable, desirable even, gap between form and function.

This movement away from an understanding of buildings as form is developed by Bruno Latour and Albenya Yaneva, who are interested in the idea that buildings are 'moving projects'¹² – for them



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architecture is in a constant state of renewal - architecture as flow. The aesthetics of decay that this architecture of flow suggests appears to embrace patina – the quiet corrosion and colonisation of a building's fabric that can either ornament or blemish. Once we accept that a building's purpose and meaning might usefully shift and change, should we not expect

it's material form and fabric to similarly adapt to time and place? And is the authenticity that a building attains through the natural aging process compromised by the insertion of a new narrative? Where most buildings may reach a moment of obsolescence naturally, what happens if the end is prematurely confronted through a violence – either deliberate or accidental? Let us consider the 2014 fire at Mackintosh's Glasgow School of Art.

Invoking the copy or replica, seems to fail the spirit of the building and Mackintosh's own radical intentions. As a pseudo-crime scene the building has staged its own death

Built between 1897 and 1909 the building is an exemplar of his Gesamtkunstwerk – where every element from the structure to the internal finishes and fittings were designed to fit together in an almost seamless continuation of design concept and material form. In May 2014 a fire began in the building and although much of it was saved, the famous library was entirely destroyed. Forensic archaeologists were called in to sift through the debris left by the fire, retrieving in the process parts of the studio clock, most of the metal from the lamps in the central light fitting, and some of the rare books.

The restoration of the building using Mackintosh's salvaged drawings is still in progress, but is this a fitting future for this building? Might not its destruction prefigure something new? The current debate around the future of the Mack mirrors the debate between John Ruskin and Viollet-le-Duc that took place in the 19th century and questions the authenticity of all conservation projects. Choosing the comprehensive restoration of the building, invoking the copy or replica, seems to fail the spirit of the building and Mackintosh's own radical intentions. As a pseudo-crime scene the building has staged its own death.

A final note on Restoration and Conservation: John Ruskin – restoration 'means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of

the thing destroyed.'¹³

Eugene Viollet-le-Duc – 'To restore a building is not to preserve it, to repair, or rebuild it: it is to reinstate it in a condition of completeness which could never have existed at any given time'.¹⁴

Jacques Derrida in a letter to Peter Eisenman, 1990 - Architecture 'carries within itself the traces of its future destruction, the already past future, future perfect, of its ruin . . . It is haunted, indeed signed by the spectral silhouette of this ruin, at work even in the pedestal of its stone, in its metal or its glass'.¹⁵

1. Stephen Cairns and Jane Jacobs, *Buildings Must Die: A Perverse View of Architecture* (MIT Press, 2014).
2. Robert Sokolowski, *Introduction to Phenomenology* (Cambridge University Press, 2000).
3. Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Duke University Press Books, 2010).
4. <https://wellcomecollection.org/forensics>
5. Corrine May Botz, *The Nutshell Studies of Unexplained Death* (Monacelli Press, 2004).
6. Michel Foucault, *The Birth of the Clinic: An Archaeology of Medical Perception* (Vintage, 1996).
7. Bernard Tschumi, *Manhattan Transcripts* (John Wiley and Sons, 1994).
8. <http://www.forensic-architecture.org/>
9. Susan Schuppli, <http://susanschuppli.com/writing/material-witness/>
10. Charlotte Mullins, *Rachel Whiteread* (London: Tate Publishing, 2004).
11. Edward Hollis, *The Secret Lives of Buildings* (Portobello Books, 2010).
12. http://vhpark.hyperbody.nl/images/2/2a/Latour-Give_me_a_gun.pdf
13. John Ruskin, *The Seven Lamps of Architecture* (originally published Smith, Elder and Co., 1849).
14. Eugene Viollet-le-Duc, *On Restoration* (1875).
15. Jacques Derrida, http://isites.harvard.edu/fs/docs/icb.topic1412058.files/Week%208/Eisenman_Derrida.pdf

images:

01. Mackintosh School of Art, Photograph: Wattie Cheung (<http://www.dailymail.co.uk/news/article-3020111/New-architects-announced-lead-restoration-fire-damaged-Mackintosh-Building-Glasgow-School-Art.html>).
02. Nutshell Studies, "The Kitchen." Credit: Corinne Botz <http://99percentinvisible.org/episode/the-nutshell-studies/>
03. Rachel Whiteread, House, 1993, photograph ©Edward Woodman, Courtesy of ArtAngel, <http://www.atelierone.com/house/>

How does it feel?

How does it feel when you hold a piece of metal, glass, wood or plastic in your hand? Does it feel soft, hard, heavy or light? Does it reflect light or is it opaque? Is it smooth or rough and what does it smell like? Does the colour change in electric light, shadow or sunlight? These are the questions that a designer needs to consider when selecting materials- questions that should be intrinsic to the design process as they can only be answered when the material comes into contact with your skin. As Pallasmaa suggests 'The skin reads texture, weight, density and the temperature of matter.'

In the same way that the designer might choose free writing to capture their initial response to a building, a space or an interior they might want to record their initial emotional reaction to their chosen material. Their gut reaction may evoke personal memories or it maybe associated with prior knowledge or understanding, for example - gold is imbued with many references from



and have explored the haptic qualities of the material you may wish to research the properties and technical specifications on the manufacturer's website to understand both the potential and limitations of your material. When asked in an interview to consider the effect of technology on his design process Tadao Ando replied - When I draw something, the brain and the hands work together.

How does it feel when you hold a piece of metal, glass, wood or plastic in your hand?

My hand is the extension of the thinking process – the creative process. The computer offers another kind of creativity. You cannot ignore the creativity that computer technology can bring. But you need to be able to move between those two different worlds.³ In the same way that the brain and the hand work together to facilitate drawing, they also work together to allow interaction with materials. This interaction cannot be found online through databases and websites it can only take place when the body makes physical contact with the material itself. As Ando explains, it is necessary to explore the world of information and flat screen images presented online, but it is essential that you also explore the material in your hand.

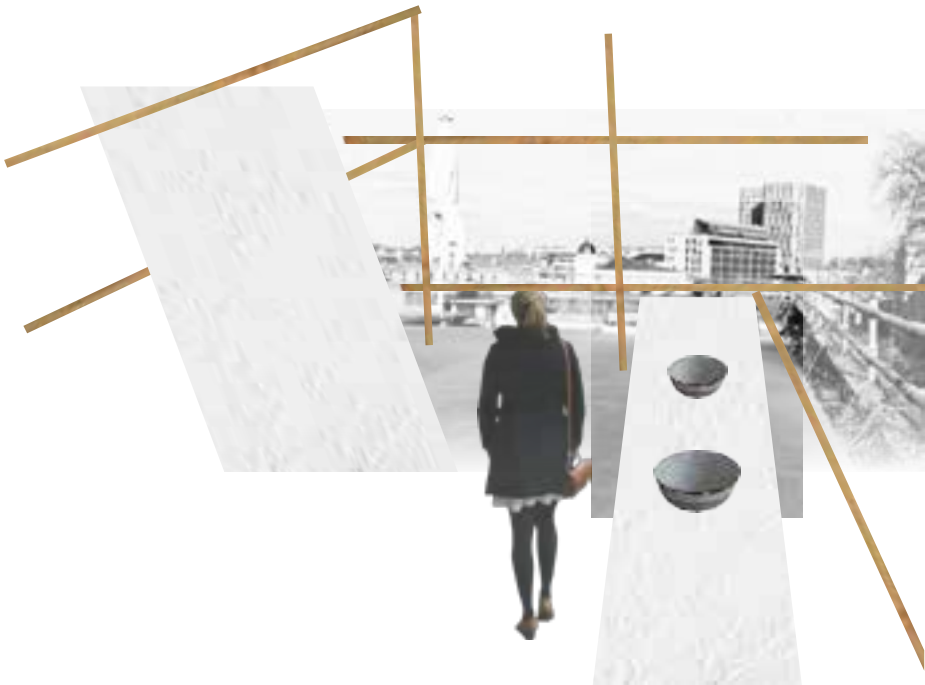
Students at Middlesex University have the amazing opportunity to explore a wide range of materials in our *Samples Collection* and can begin to develop a working knowledge of materials that will become an essential part of their professional working life.

- 1. Pallasmaa, J. (2012) *The Eyes of the Skin : Architecture and the Senses*. (3rd edn. Chichester : Wiley.)
- 2. Zumthor, P. (2006) *Thinking Architecture*.(2nd Expanded .Basel : Birkhuser.)
- 3. Ando, T. (2002) 'The spirit of modernism - the craft, beauty and the culture of architecture'. Interview with Tadao Ando. Interviewed by Robert Ivy for the *Architectural Record*, May 2002, p.172

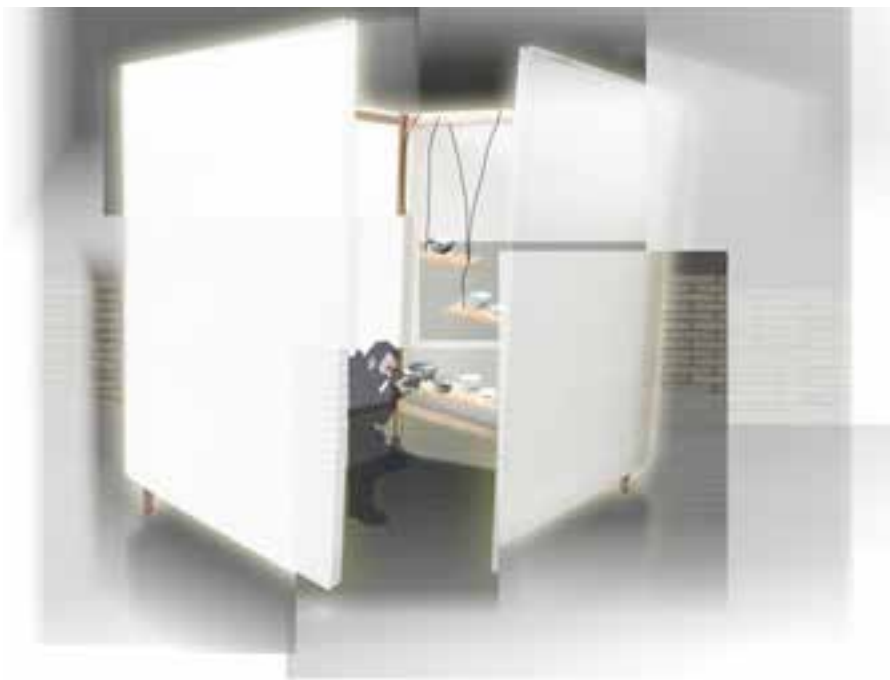
Images:
01. Dansinka wool carpet - 'Corale.' Photo by King, S.

opulence to durability, whereas wood is more often associated with nature, domesticity, texture and warmth. It may be that the material is associated with luxury and is scarce or perhaps something that is considered plentiful and cheap. Zumthor ² gives a personal response when describing a visit to his aunt's garden, he reminisces about the materials he encounters from the metal door handle and the gravel under his feet to the waxed oak stair case. Once you have fully acknowledged your emotional response

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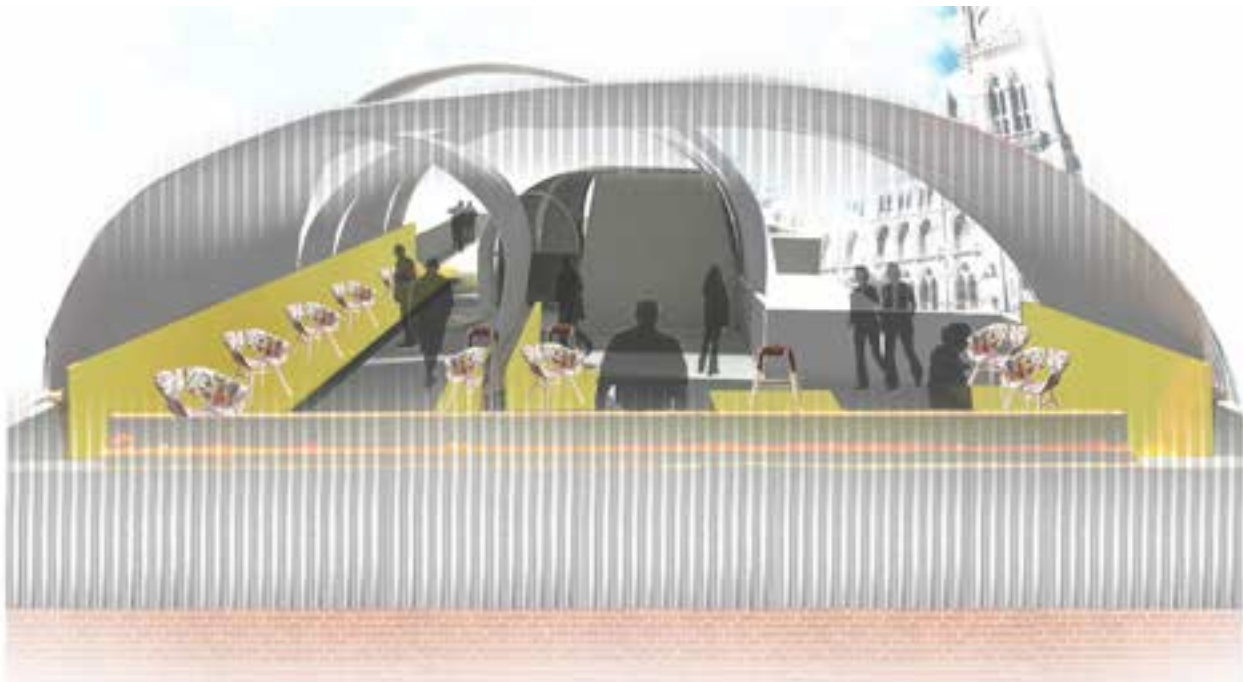
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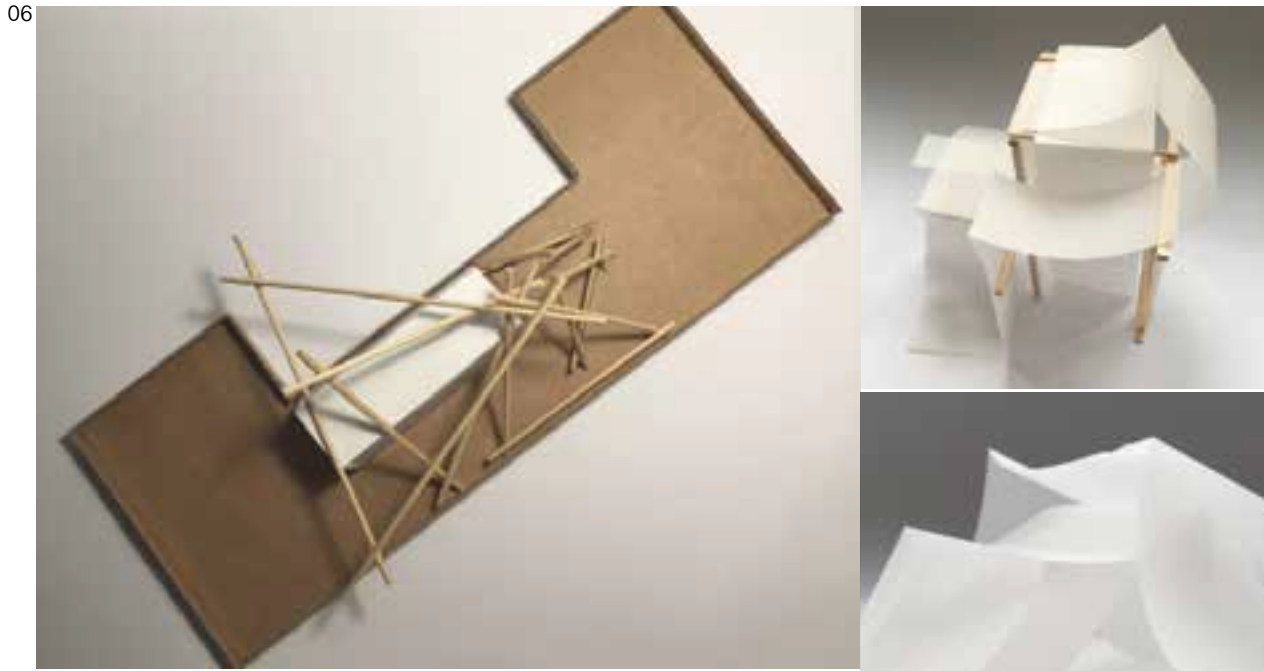
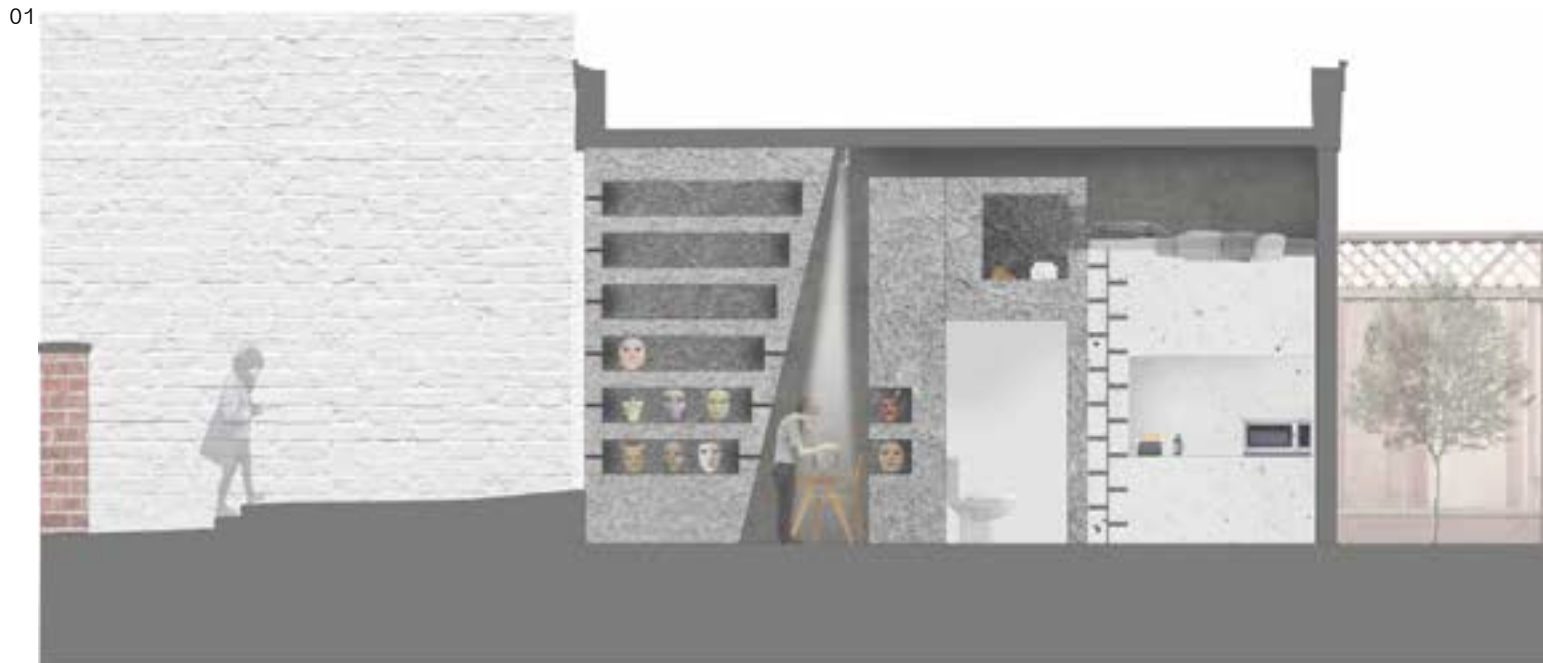
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A Place for Identity

The site for this project was an open roof terrace of a 1930's office building; located 2 mins walk from the centre of Kings Cross, London, WC1. The brief was to design a pop-up exhibition space for a chosen contemporary designer or craftsperson. Students were given access to the building and required to consider its location within this thriving cultural hub. The exhibition would be open to the general public and therefore point of entry, how the public could be enticed into the building and circulation throughout the space were important criteria to be considered. Emphasis was placed on the choice and application of materials; how these materials would respond to the external context, means of fabrication and appropriateness to the art-ist's work being displayed. Students were also asked to consider providing possible spaces within their designs for visitors to rest or take refreshments.

- 01 Marieta Correia Ca
- 02 Savanna Nelson - Murray
- 03 Savanna Nelson - Murray
- 04 Lucinda Hekneby
- 05 Daniel Brown
- 06 Claire Robey



Structure + Balance

Working in groups students designed and built StudyHides for an exhibition within the University. The StudyHides were required to be freestanding structures that provided a sense of enclosure for one person while studying. The students needed to consider the requirements of a place to study; a surface to lean, lie or sit on, somewhere to rest a book or computer, privacy, the opportunity to pause and to concentrate. Students responded imaginatively to the brief exploring exciting ways to create, encounter and inhabit space.

The project enabled the investigation of structure and the building of a mini environment at a 1:1 scale. Understanding was gained about materiality and the principles of structure and construction. The StudyHides were built full size using a restricted palette of materials: correx, corrugated cardboard, Tyvek and softwood. Each structure contained a task light which, combined with the translucency of Correx and Tyvek, allowed aspects of light and transparency to be explored. The inherent qualities of these materials informed the design thinking both structurally and aesthetically.

To mark the opening of the Ritterman building and to celebrate the coming together of Media, Performing Arts and Art and Design as one Faculty, students from Dance, Music and Interiors, in collaboration, presented a series of short performative events exploring the Body and Space and featuring the StudyHides. Focusing on aspects of study, pause and contemplation the students responded imaginatively in seeking ways to create, encounter and inhabit space.

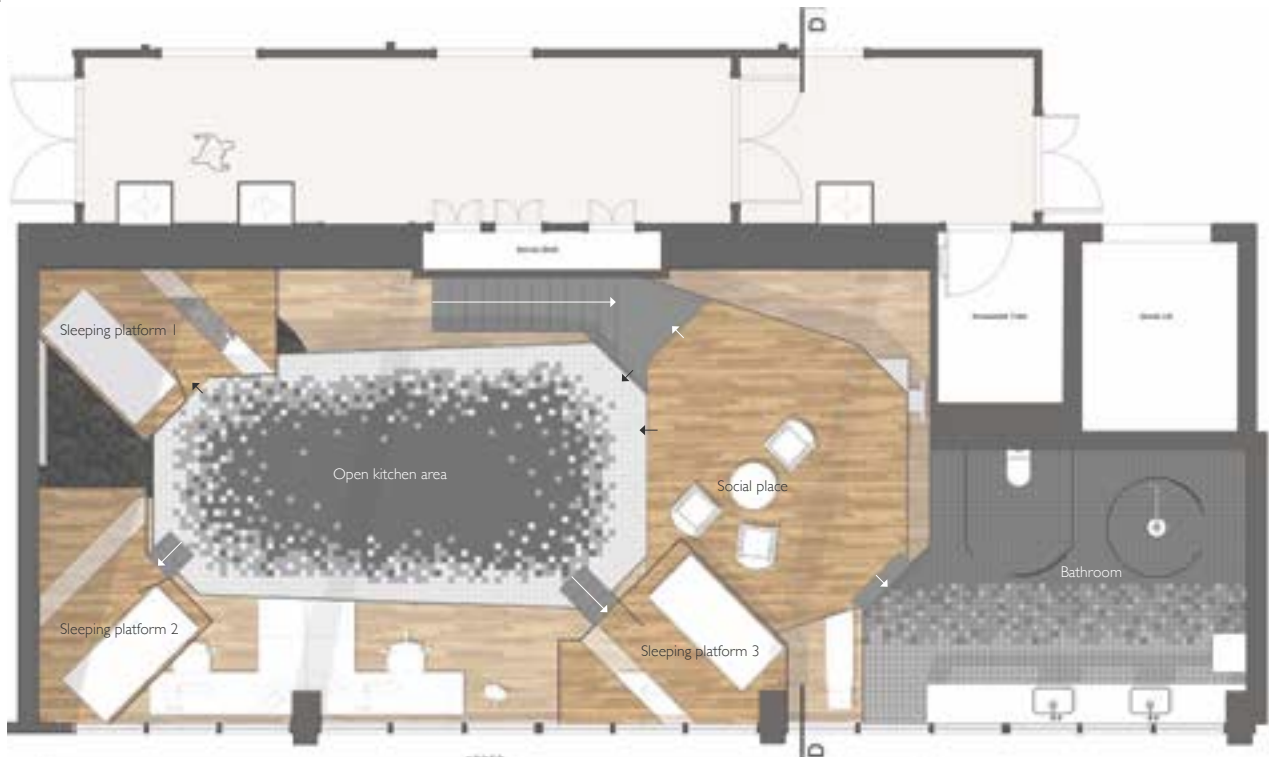


A Sense of Place

For this project students were required to design an exciting contemporary living and working space within the Ritterman building for three 1st year fashion students. The space was to be sponsored by a famous fashion designer with the requirement that it should celebrate and instigate an energy and enthusiasm for the creative process- A sense of the exciting and rebellious was to be evoked. This was to be a place that would inspire, provoke, challenge and excite the imagination and independent spirit of the fashion designer. The place was to provide all of the facilities one needs to live- a place to sleep, a place to wash, a place to eat, a place to socialise, and a place to work on their fashion designs, and a place to meet with their tutors to show and discuss their work.

- 01 Steve Andrawes
- 02 Christina Ariza Baeza
- 03 Georgia Barton
- 04 Steve Andrawes
- 05 Joseph Hall
- 06 Joseph Hall

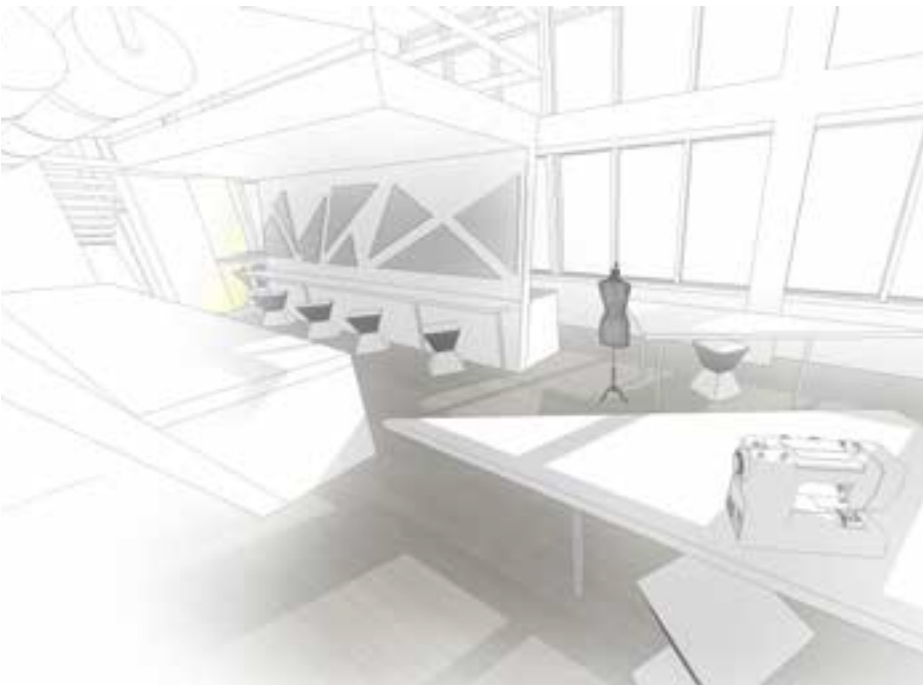
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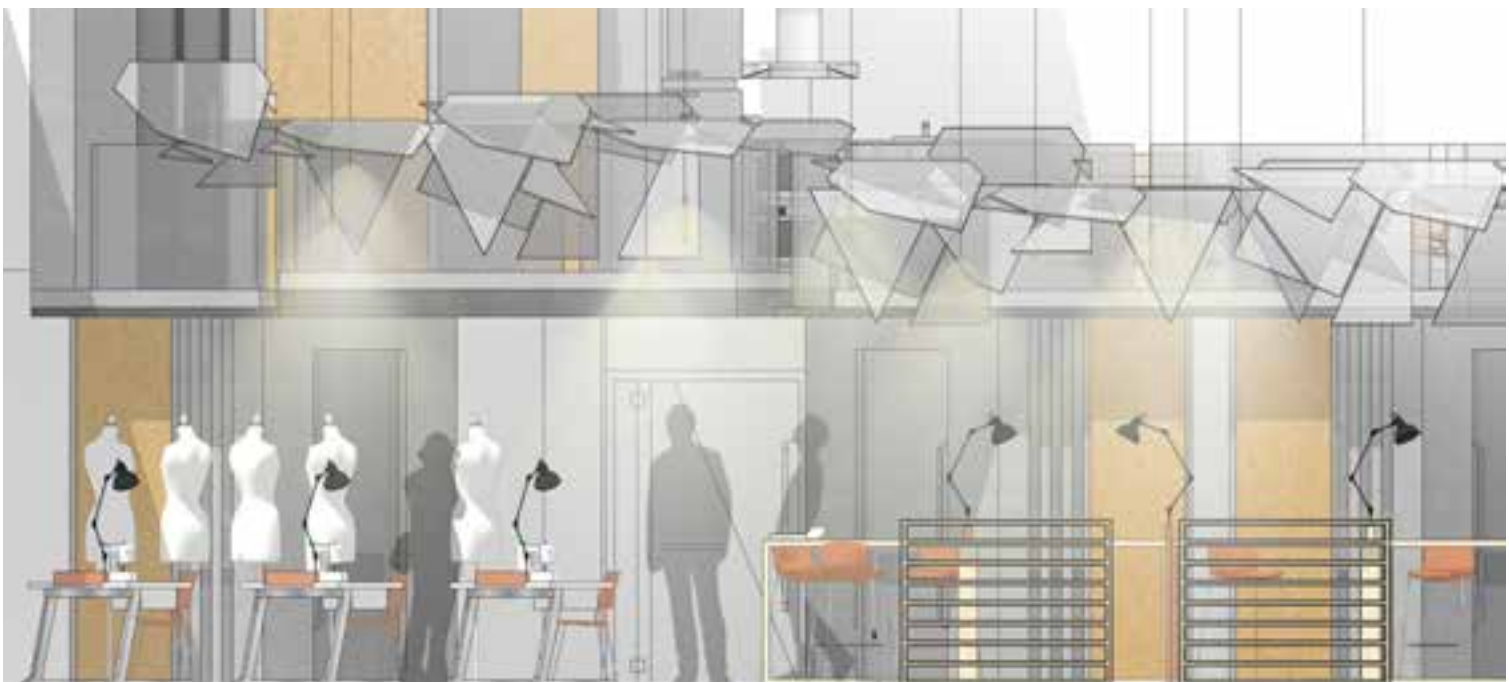
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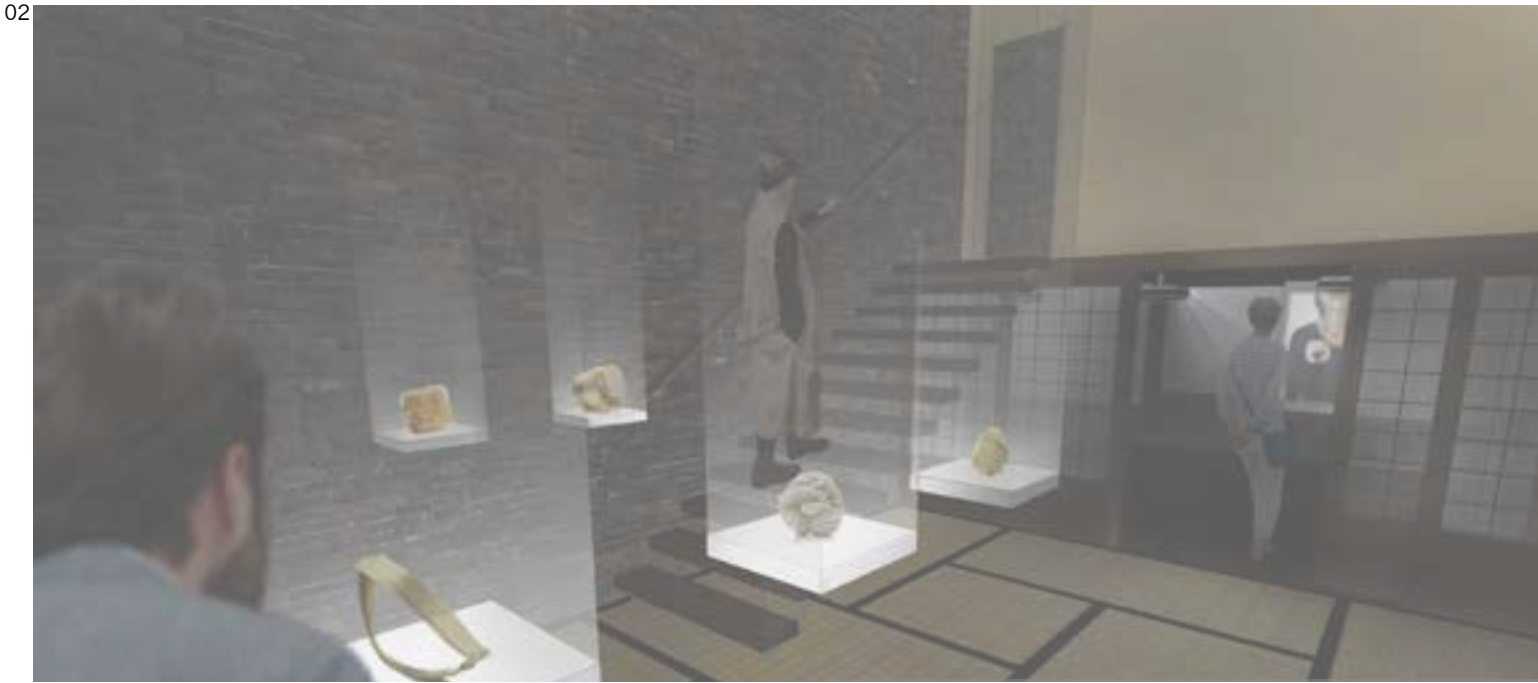


A Place for Identity

The focus of this project was on the design a permanent gallery/exhibition space to display the work of a contemporary designer or maker. The space would be open to the public and emphasis was placed on how people would enter, move through, and leave the space. A refreshment area was also required. The site for this gallery space was the Brunel Engine House in Rotherhithe, designed by Sir Marc Isambard Kingdom Brunel.

The strong character and identity of this historic building needed to be understood so that it could be repurposed to create an innovative and impactful new interior with an atmosphere, feel and personality appropriate to the work of the designer/maker. This required an understanding of the makers' conceptual approach, the techniques and materials used to create the work and the character and identity of the pieces to be displayed.

- 01 Victoria Turcan
- 02 Geraldine Lopez Cuaican
- 03 Joseph Hall
- 04 George Barton
- 05 Christina Ariza Baeza
- 06 Joseph Hall



Analogue to digital - A digital disconnect

Sitting at my desk overlooking Placa Reial the large surrounding office contained flat desks, mostly supporting AO drawing boards with various types of parallel motions poised to support pens and set squares. Some partially constructed and finished models were set to one side, in fact my

straddled the shift from analogue to digital. Prior to this my education in Interiors at Kingston under Fred Scott and Brian Kernaghan was a celebration of making drawing and doing. Relatively straightforward brief content led to a joyous search for resolutions and built realities. A great apprenticeship as a designer.

Post Catalonia, I peddled my skill back in London, designing, making and testing, *Juggernaut* searching and seeking, *Anarchitect* progressing this knowledge, both reveling in wood, metal, stone and plastic, cutting, fixing, measuring or applying, 1:100 to 1:1 a search for beauty in the mundane and the real.

To my mind, Barcelona was the last western 'hand made' city, on the cusp of the digital revolution

desk was littered with bits of cardboard, photo-copied sheets, glue, rulers and several sketches, and an under construction 1:20000 model of a proposed new residential area in Paris. To my left a partially secure room contained several PCs, huge grey boxes with tiny black and green screens. In the corner another even bigger grey and steel device was slowly moving up and down, the sound of scraping metal on metal grated- it so artificial. The plotter was producing the latest master plan of the up coming Barcelona Olympics, one or two senior staff were able to work on the cad files and collate all the other collaborating practice drawings, mainly analogue, painstakingly piecing together the proposal for the whole city.

The computer room was a den of mystery and intrigue, only the chosen few encouraged to cross the threshold and play in the electrical scented environment. Nearly everyone avoided the room, partly in fear of breaking anything, but more importantly the main office space was light and airy, a positive place to be, a comfortable human place, where pens, paper, parallels, erasers and blades cohabited happily, the ordered chaos of creativity and production felt so right.

To my mind, Barcelona was the last western 'hand made' city, on the cusp of the digital revolution- the last place that, most practices, working on gigantic projects such as the Olympics pulled together ideas, in an analogue process but tantalisingly seeing it for the first time as a digital rendition. What a beautiful regeneration it turned out to be, designed for people and occupation.

Fast forward 25 years. Most design offices banish the hand made to a small room, perhaps an annex of whats left of a material library. The physical 3D working model a dinosaur, taking up space, taking time to produce, the mess of human activity frowned upon. Presentation models for publication or exhibition still hold value but the working model for experimenting and testing seems to be much less relevant in this consumer world where pressure, face and finance are king. Considering the emphasis of the education of an Interior Designer, certainly over the last 20 years, the need to produce physical artefacts which challenge and test expectations has diminished to the point of irrelevance. It now seems normal for students to bed themselves comfortably behind and LCD screen, Pinterest, 'MDF wood' and uncritical thoughts. Perhaps it's a forgotten art, or

The computer room was a den of mystery and intrigue, only the chosen few encouraged to cross the threshold and play in the electrical scented environment.

something to do with the pressure of the modern university experience that we have made it difficult for this analogue methodology to be delivered and assessed. The very strength that CAD originally offered, supporting creative thinking, has eroded the crucial aspects of the creative design process that marked the difference between interiors architecture and furniture, a true interface to think, explore, make, refine, repeat.

My journey through education and practice has

Creative behaviour requires play and engagement,

design resolution requires testing with increasing constraints, physically with drawing, using material, making a drawing and making artifacts. It's a brain, hand, eye agreement. It engages the senses and employs instinct and gut, searching for right or wrong is all part of this process. Through practice and with experience, this process speeds up to become an intuitive skill, but the learning of this essential, yet painful process is so necessary at the very start of design education.

Perhaps we are missing a fundamental aspect of undergraduate Interiors education. Teaching, sometimes, is seeing only resolution or outsmarting the next person, reluctant to encourage play and exploration and probably failure. Perhaps all this is difficult for tutors who rarely have the experience to open doors to play and to learn from investigation, overcompensating with complex brief making, not trusting or allowing self directed and intuitive education, not encouraging hand making and doing. A sure foot is required to explore stripped back thinking relying on a more spiritual thought process and applying simple clear objectives which rely on investigation and testing the parameters.

Interiors has always had that uneasy and often unspoken relationship with architecture. However, this difference is the fundamental strength of the subject. Un-regulated and free, operating and exploring, unrestricted to open up potentials. I wonder whether regulated tutoring offer the best opportunities with these boundaries. Interiors is a relatively straightforward subject, it celebrates the existing world and colourful narratives, but it also engages at a human scale, space, light, materials all which require first hand physical engagement. This is far from just conceptual thinking or mechanical CAD application, it grasps reality by the throat and demands exploring and resolution. Craft, not trendy or cool, a misunderstood word, a misunderstood subject is fundamental to the Interiorist - the craft of the plan, the craft of the surface, the craft of the space, the craft of the fabrication. To explore craft, to expand possibilities of space, materials and that human connection we must make and do, then ponder and use our laptops, but make and do again, a too'ing and fro'ing and back again. It's not mechanical this process, although the final outcome might be 3D printed or CNC'D from some extreme exotic material or drawing, it's a combination of skills, intuition, practice, chance

and luck!

The strength of Interiors is what some consider its weakness. It sits astride scales and disciplines, architectural but not architecture, human scale but not furniture. It dances between, revelling in its independence, filling in spaces and places, glorying from occupation, making something beautiful from the left behind or forgotten. Grappling with form, materials and the existing, programmes lurch from mundane demands to academic rigour but require critical engagement to create existing spaces we occupy on a human scale that are sensitive, haptic and functional.

Interiors, the bastard child that sits more happily, to my mind, in an art school rather than with architecture's purposeful rigour, offers students ways of thinking that opens opportunity in so many disciplines- architecture, design, film and theatre, to name a few - transient, temporary, fashionable and sometimes even permanent. Interior Design requires an analogue creative process, celebrating the gut; of course driven by critical thinking and underpinned by the most technical digital methodology, an aid rather than the means. We should be so wary of producing a generation of designers tied to the virtual, unable to engage with the real, calling MDF wood or relying on technicians and queues at laser cutters rather than daring to attack card and paper or have a box of found materials under their desks.

Or perhaps we should just prepare students for commercial practice, and the demands of CAD requirements - we all need to earn money - but let's face it most of that commercial world has debatable value to the forging of a beautiful bright future in our cities and towns, and learning the necessary CAD skills has little to do with teaching and learning as designers and understanding a successful creative process which exists in the real and not virtual world.

NOTE: A version of this text will appear in the forthcoming publication, *Interior Futures* - edited by Graeme Brooker, Harriet Heisst, Kevin Walker.

Looking for craft

What is craft and what place does it play in contemporary design? It's a question that provokes immediate answers in most people, and every designer certainly has something to say, or shout. But I want to ask the question quietly, not provoke my instinct and opinion, just look at the issue side on, so it doesn't know that I'm paying it

Everything, at first, seems monotone, only by leaning in do we see its subtle colour balance- it liberates a kind of calm

any attention. I want to look at two very different subjects, one a place and one an object, and hold a little inquest into their qualities and the stories they tell us. How can we recognise 'craft'? Is the power of craft within its conception, its intention, or can it be seen as something that can happen outside of the will of the designer? Is craft the opposite of a machine made aesthetic, or is there far more subtlety to the question?

People seem to be drawn to hand crafted objects, They touch, caress, in recognition that the object speaks to them, with personality, perhaps offering a narrative. So I wanted to begin with a space that no one wants to touch, that offers no narrative. Underpass - Hendon, London
I walk through this space daily, nothing could be so uncrafted, or so it would at first seem. This is a pedestrian Underpass, situated in Hendon, London, its colouration, quality and impact on the spirit evoke an atmosphere of a machine-made space. The space consequently feels soulless. We can imagine how people are a little afraid of this space, its soullessness can easily be read as uncaring.

And who are we to criticise, for this is a space that only has one purpose, allowing us to cross the road in safety, this perceived negative spirit, this coldness and emptiness of eye is merely a response to its single minded focus. It is difficult to feel any sentiment for the space, but then it doesn't require it of us. It is a space that should be travelled through, not lingered in. If we look at the circulation above ground we notice that people

crossing are as likely to avoid it as to make use of its service. If we watch the people walking through the underpass we see that their gait seems mechanical, fast in, faster out. The space has something missing, something that doesn't let people pause, not even eyes explore this environment, they remain downcast, or rigidly ahead.

'To be safe a place should have attractive features to encourage people to make use of it, because the presence of people has itself a positive effect in attracting other people'.¹

But if we offer it this same gift, the pause and the ambling eye, then maybe we find something we thought was missing. Firstly, there are the marks left over time, the stains and scuffs and weathered surfaces. Or perhaps the connection is made simply through another human presence, humanity is such a beautiful embellishment of any space, but you must look for it, and look it in the eye. Then there are the dignified materials, authentic, honest, stoic through their grimy faces. Everything, at first, seems monotone, only by leaning in do we see it's subtle colour balance, it liberates a kind of calm melancholy. The light and sound of the street above bounce and sway through the tunnel, turning what looks like an abandoned space into a reciprocating chamber of shimmer and shout. Is this negativity, and if so is negative space a synonym of a non-crafted space? What makes the corridor a machine made space, in most people eyes, is the fact that it evokes an air of negativity, but the narrative here is one of positive being re-

It has been passed from hand to hand, over decades of reference, fingers have dwelled here, pages have been turned with impatience to find the next insight

quired to be sought out. While I was walking back and forth through the subway, looking for the trace of a hand in this soulless environment, I found and touched a delicate sway of human traces, a little touch of positivity, starting from the vandalism; walls are covered with smeared hand marks, tags and graffiti high on the walls to avoid removal, the sense of humankind marking and making a place its own, maybe accidentally or with a purpose, crafting is established. Some of the marks are almost unseen, camouflaged by the tone of the materiality, some older marks you have to really

want to see, beyond the scouring cloth and bleach spray- memories.
The smell itself is a mark of humanity, it liberates the space of its sterility, the beautiful, horrible smell of urine, but it is what brings realness to the space. Craft is about trace, traces of the passage of a human being, whether through intent or a simply denial of conformity.

Alberto Giacometti: Conversations with Andre Perinaud
I sit at my desk and look at something that shows a very different representation of craft. The book was published in 1962, a specialist issue, additional colour plates affixed to the pages, short print run and prize ownership. Its title is “Alberto Giacometti: Conversations with Andre Perinaud.” I found this book on a shelf and I see within it something more than images of sculpture and canvas, there are traces left by the human beings that have read through this book over its life.

The book defines craft in two different ways; it is filled with thought and word and deed, with imagination, and energy, but it is not just its contents that inspire, but also in its physical aspect. I see this book as a cage that houses some kind of wild dangerous creativity. It is a book that has travelled through time and been left marked by many memories. It has been passed from hand to hand, over decades of reference, fingers have dwelled here, pages have been turned with impatience to find the next insight, it is this ‘use’ that makes the book precious and unique. I look at the librarians’ stamp on the frontispiece, it has been many years since the last person borrowed it, physically speaking, the book has changed considerably through that time. The cover has become frayed, torn and ripped, it now hangs loose and shows us the way that the book was put together, inside its spine we see its stitching and glue, this is a handmade book and we can see the hand at work.

Turning carefully through the yellowing pages we can see tiny indentations and marks left by the previous people that have held it. The pictures, once firmly glued, are loose and becoming free of the bound sheets. There is antiquity here, respect required, like a fragment of evidence or a relic to be observed. We need to be careful when we turn these pages. The quality of the paper evoke a sensation of authenticity. The textures are different, the sheen a surprise to modern eyes, each page is becoming unique, more precious

over the time. Each is developing its own quality through use.

‘Yes certainly, I do pictures and sculpture, I always did, from the first time I drew or painted, to de-nounce reality’,..³

The contents of the book show the reality of the artist, Alberto Giacometti; sculptor, painter, draughtsman and printmaker. We are shown the truth of his process, from initial ideas, through sketches, writings and conversations. We see his fascination with people in motion that is represented in his work. His sculptures and painting all have the mark of his hand, the artist as represented the subjects. Through his exploratory mark making we see him asking his questions, seeking and finding his answers. His work is about the manipulation of his hand, his movement, his energy. His works are, above all, a questioning of the image of the human condition, of what it is to be a living being.

And now we see that this life long endeavour has leaked from the very pages of this book. We see the same questions in the marks of the readers hands as we do in that of the artist. We can feel the energy of the artist from his writing to his painting, and also we feel the energy of the thousands of questioning hands and eyes through each of these pages. A fitting epilogue to a books’ life, that it has come to represent its content within its physical state, and one that must be seen to-day, before the marks are lost, for the book must surely be one inventory away from the recycling bin.

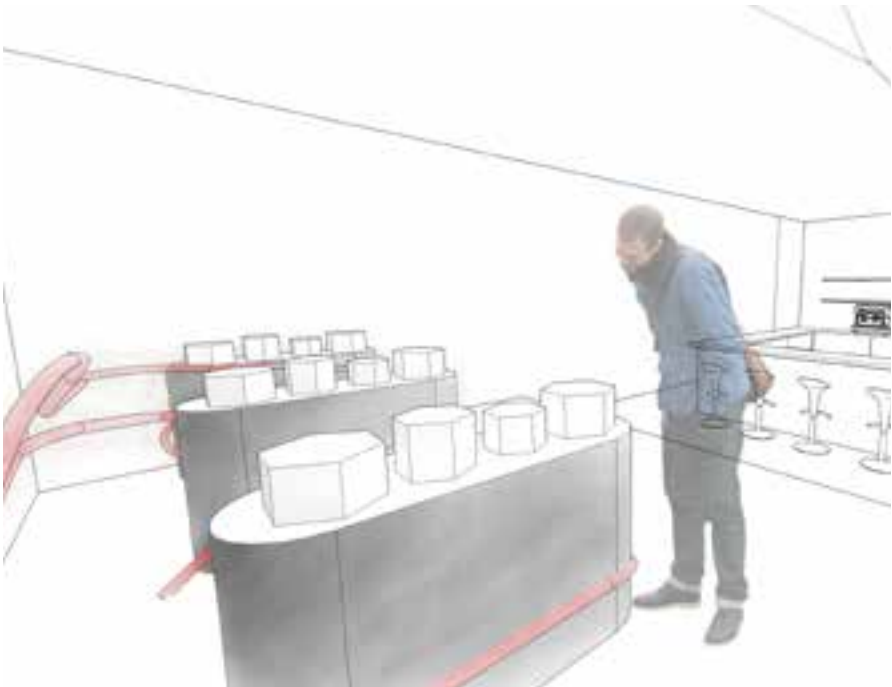
An ignoble underpass and a battered book show me more about what craft can mean than a day trawling through Pinterest. It is simply a question of looking and wanting to find.

1. “Craft is usually about evidence of the physical hand in the unique object” Kristal, Marc. *Re:Crafted*. 1st ed.(New York: Monacelli Press, 2010). 18-23.
2. Van Der Voordt, D. J. M and H. B. R Van Wegen. *Underpasses For Pedestrians And Cyclists - User Requirements And Implications For Design*. 1st ed.(1983).
3. Alberto Giacometti . (1901-1966) *Alberto Giacometti : conversations with Andre Perinaud*.

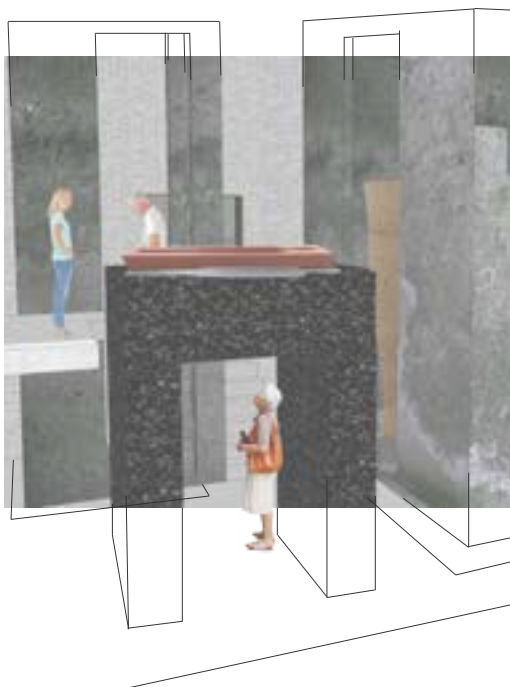
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Extraordinary Scenarios

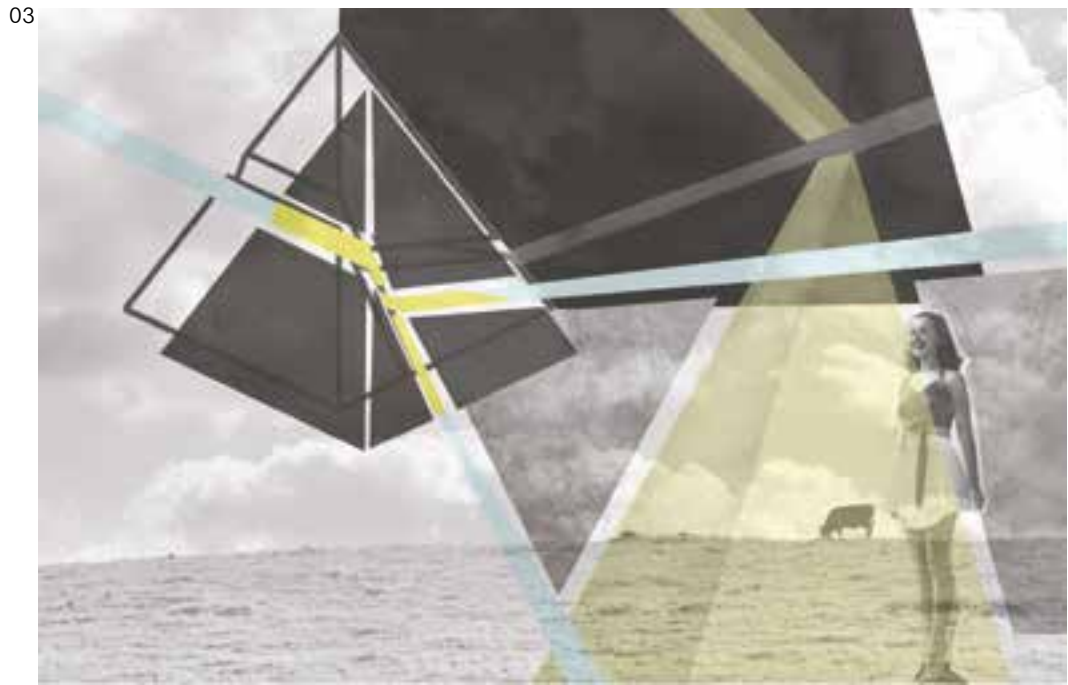
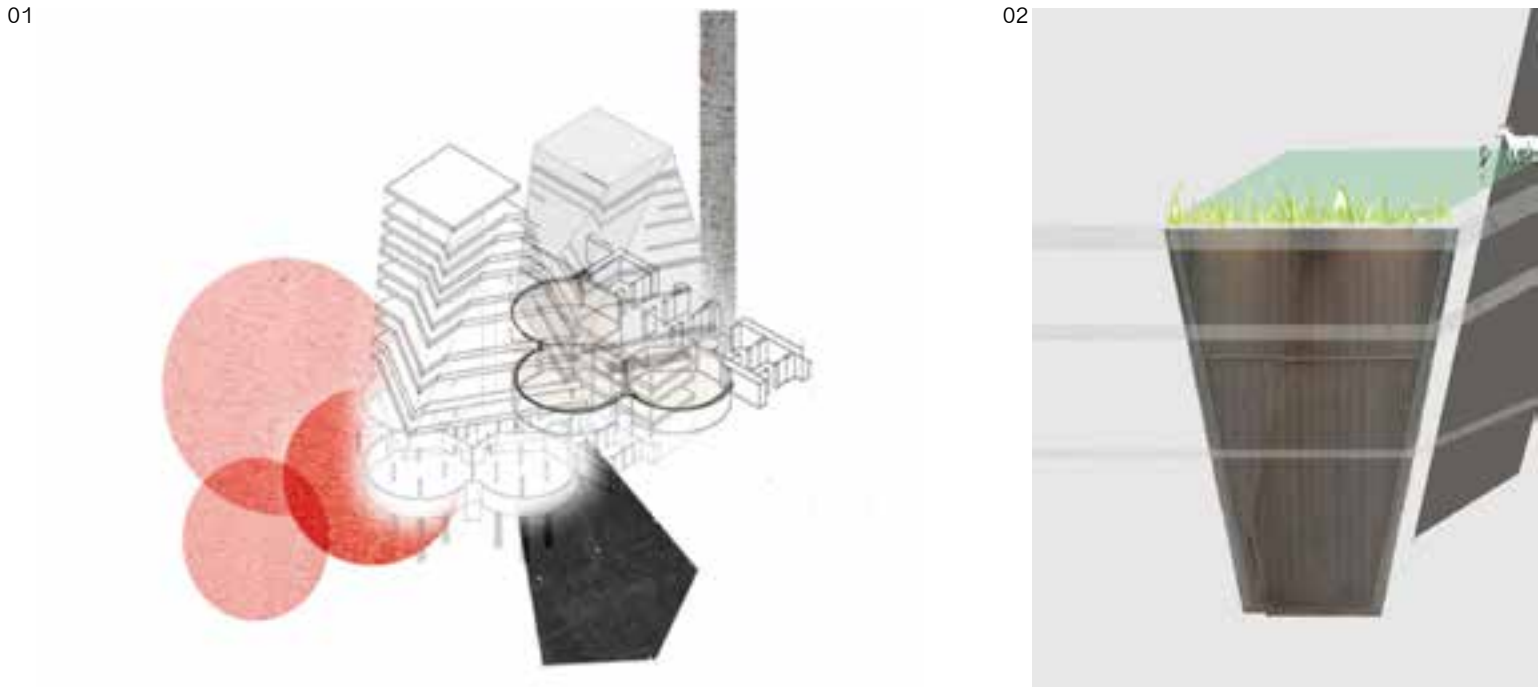
Students were asked to review three spaces: a building, a scene of a movie and an exhibition and to write a short article for a magazine. They were also asked to create some visuals able to communicate the concept they were focusing on.

- 01 Roxanne Stone

The reuse of the Tanks. This abstract visual explores the form, materiality and reuse of the Tanks at Tate Modern through the juxtaposition of textures and colours.
- 02 Aneesah Masoud

High Rise conceptual visual - the building is a metaphor for the socio-economic strata of the class system and this is very conspicuous due to the architect of the building being the most powerful and the one living at the top, the middle class halfway and lower at the bottom levels of the building.
- 03 Aneesah Masoud

Conceptual light and materiality in the Switch House. The visual represents the idea of light and materiality impacting on visitors emotions in the new Switch House. The triangle pyramid represents the Switch house and the interesting lighting it creates. The lady on the ball is feeling dull from the materiality of the building but when she enters the lighted areas she feels less enclosed and joyful.



Extraordinary Scenarios

The aim of the assignment was to imagine extraordinary scenarios for historical interiors, appointing them new imagined functions. Students were required to analyse how an alteration to the typical function of a place could affect the relationship between the materials and the components of the interior and also the surrounding environment and context. In particular, they had to focus on the relationship between space and people, imagining new types of behaviours that may happen in the imagined space.

- 01 Eleonora Ekholm

What if the Farnsworth House by Mies van der Rohe (1945-51) was a clinic today?
- 02 Claire Robey

What if the Farnsworth House by Mies van der Rohe (1945-51) was an Aquarium today?
- 03 Hal Joseph

What if the Willow Tea Rooms designed by Charles Rennie Mackintosh (1903) were a Japanese restaurant today?
- 04 Sunny Roshney

What If the Farnsworth House by Mies van der Rohe (1945-51) was a spa today?



In-Betweenness

Since 2015 MA Interiors has explored the notion of In-Betweenness and how it is revealed and interpreted within the city and buildings. Students produce three publications, that enable them to create a continually developing and accumulating record of their investigations and experiments, each volume informing the next, and together acting as a navigational guide for both student and reader. Each publication acts as a physical record that communicates an exploratory narrative, where creative investigation informs speculation, design development encourages experimentation and critical evaluation results in the generation of innovative design strategies.

Book 1: Field Book asks students to become both detective, design developer and maker, recording 'thisness' and evaluating each expedition undertaken. Their reflections, of evidences found, are used to inform speculative yet innovative design interventions through drawing and making, that disrupt and challenge social relationships, encourage new methods of encounters that create new common space and exemplify new forms of social relations.

Book 2: Design Development Manual promotes the importance of learning through production, developing and collating evidences to establish a design strategy and inspire an initial proposal.

Book 3: Detail challenges each student to deconstruct their developed proposals, reflect on the consequences of what they have designed and generate, in detail, a series of outputs appropriate to each individual proposal.

Over the past two years an array of heterogeneous project proposals and approaches, all unique in both ambition and application, have challenged conventional understandings of the interior. Key areas of research have included commoning, obsolescence, inclusive design, mental health, urban communities, domestic violence, stress and anxiety, virtual / augmented space and hidden conditions such as hoarding etc.

Alongside their studio work, students are encouraged to engage fully with critical writing concerning spatial cultures. This integrated approach to theory and practice is common to all MA Art and Design courses at Middlesex, and on the MA Interiors this year, to support the studio theme of In-Betweenness, the group responded to two critical project briefs.

Encounters students were introduced to key texts and concepts from current debates in spatial cultures which have sought to complicate or problematize singular and reductive accounts of spatial practice. These included notions of heterotopic space, place and non-place, public-private, transculturation, and work-home. Seminar discussion were rich and varied, considering the role of the architect and designer in areas such as cultural memory and everyday practices of bodily comportment.

Connect the emphasis shifted toward student-led research interests and the group identified more personal approaches to critical spatial research which were particular to emerging practical concerns. A pleasingly wide range of research topics developed which included the phenomenology of hoarding as a new, multi-sensory paradigm for enhancing spatial experience, and the potential of virtual and augmented realities in approaching questions of psychological stress and strain.

MEANWHILE LIVING EXHIBITION – A temporary live/work space

In February this year MA Interiors went to Copenhagen for our Field Trip. In the three day trip we visited three distinctive museums (the Louisiana Museum; the Danish Jewish Museum with its Daniel Liebeskind interior; the Ordrupgaard Museum with a Zaha Hadid extension), the Christiana freetown, a new community culture and activity centre (Ku.Be House of Culture in Movement by MVRDV + ADEPT) and a contemporary residential development (Mountain Dwellings by PLOT / BIG + JDS). At each destination, students had to identify a 'room'. Specifically, we asked each one to examine what constituted a room within each environment and to record, describe and represent it through a written survey, recording mood and atmosphere, a moment where they told us a story and a series of drawn components that re-created the qualities of each 'room' like a stage set.

During the Field Trip we were lucky to have our own personal city guide, Signe Neilsen, a MA Interiors graduate from last year, who accompanied us for a day. Below, is an interview we conducted with her, with a particular focus on Signe's participation in Motion Spot and Ryder Architects' winning entry in the prestigious RIBA and Celia Thomas 2016 Design Awards.

What made you choose an MA in Interiors at Middlesex University?
It was actually a spontaneous decision. Not long before finishing my bachelor's degree at Marbella Design Academy in Spain, where my school was engaged in partnership with Middlesex University and decided to apply for the MA Interiors course. I had never visited London before but thought it would be the perfect destination as not far from my home country of Denmark. Its locality also allowing me to build future business contacts and friends, safe in the knowledge that it would be easy to maintain contact.

At Middlesex what was your area of research?
My research topic was 'Inclusive Design'. I researched how it would be possible to create more adaptable, more inclusive environments where able and disabled boundaries were questioned, and removed through innovative design solutions, in order to improve the lives of people with differing disabilities.
Where did the inspiration for your research come from?
The inspiration came from previous work experience at nursing homes and from my mother who has Parkinson's disease. I have always had a strong desire to change the way we design for people with disability due to what I have experienced at work and at home so it was a perfect research area for me.

How did your research inform your design proposal?
My research led me to a more design product focus. This dramatically influenced my final project, where I decided to propose a series of new conceptual multifunctioning design products that could benefit anybody, regardless of disability or ability, thus dissolving the barriers between the two.

How did your learning help get you into professional practice?
I was contacted by Ed Warner, founder of Motion Spot, an accessible design company based in London not long after joining Middlesex. My passion for inclusive design demonstrated through the work I had produced at Middlesex and my personal understanding of the subject matter helped considerably at the interview stage. During my time at Motion Spot I was able to apply my own University development work in practice where I excelled in both design and problem solving.

Tell us about the RIBA winning competition entry?
The RIBA partnered with Bespoke Hotels to run a worldwide design competition to help improve the hotel experience for guests with a disability. Motion Spot partnered with Ryder architects and created AllGo, a set of flexible and adaptable design principles to convert bedrooms and bathrooms into beautiful, yet fully accessible environments. In December 2016 Motion Spot and Ryder Architects won the Bespoke Access Award in the Celia Thomas 2016 Design Awards.

What was your role/contribution?
I was part of the team involved in the design workshops to devise new product concepts and was the main point of contact within the Motion Spot team liaising with Ryder Architects.

How did the collaboration work with the partnering architectural practice?
The partnership brought out the strengths of both businesses. Motionspot was responsible for providing market-leading accessible design solutions and Ryder the architectural input. The plan being to launch AllGo across a number of concept hotels and roll out the innovative design across the industry.
What does the future hold for you now?

Presently, my agenda is to create a website that showcases my design ideas developed whilst studying at Middlesex and using the 3D digital workshops, alongside my own artwork, photography and other project work. Then in time, be given the opportunity to rise through the ranks of a reputable design firm, lead or be a part of a like-minded team of interior architects and designers. The aim, to contribute to evolutionary, life enhancing interior design solutions that cater for an ever growing and ageing market place.



Images:
01. The Louisiana Museum; Christiana freetown; the KuBe House of Culture & Movement; the Mountain Dwellings (pictures by Jason Scoot)
02. Signe with the design team at Motion Spot and Ryder Architects
03. The AllGo project from Motion Spot and Ryder Architects that won the Bespoke Access award in the Celia Thomas 2016 Design Awards
image courtesy of Motion Spot www.motionspot.co.uk
more information on the project can be found at www.all-go.co.uk

01, 02, 03, 04, Sze Yik Sia

Transitional
An intervention that explores aspects of connectivity between four urban 'rooms': a carriage, the train, the platform, and the station, which enable alternative routes and transitional journeys in exploring the city.

Co-op Community Village
An organization, a business and a set of resources and facilities, embedded and integrated in the urban and social fabric of a local community, in which the elderly participate in both its operation and use.

05, 06, 07 Phunphueksa Asawathaweechokecha

Re-Appropriation
Inspired by how people act and behave in urban settings and appropriate elements of the urban fabric for alternative uses, the intervention explores how steps that bring people from room to street and from street to building, can facilitate their adaptation to a variety of activities.

Co-Exchange
The proposal is for a non-profit multi-service community centre in Hackney Wick in which social and civic amenities, together with workspace and trading facilities are combined in a communal space that adapts to the changing needs of a diverse community across multiple groupings and timescales.

08, 09, 10 Mazamir Seyedeh Boosherhi

The Vulgar Zone
An investigation of the notion of spatial vulgarity, its perception, application and impact on user experience and expectation.

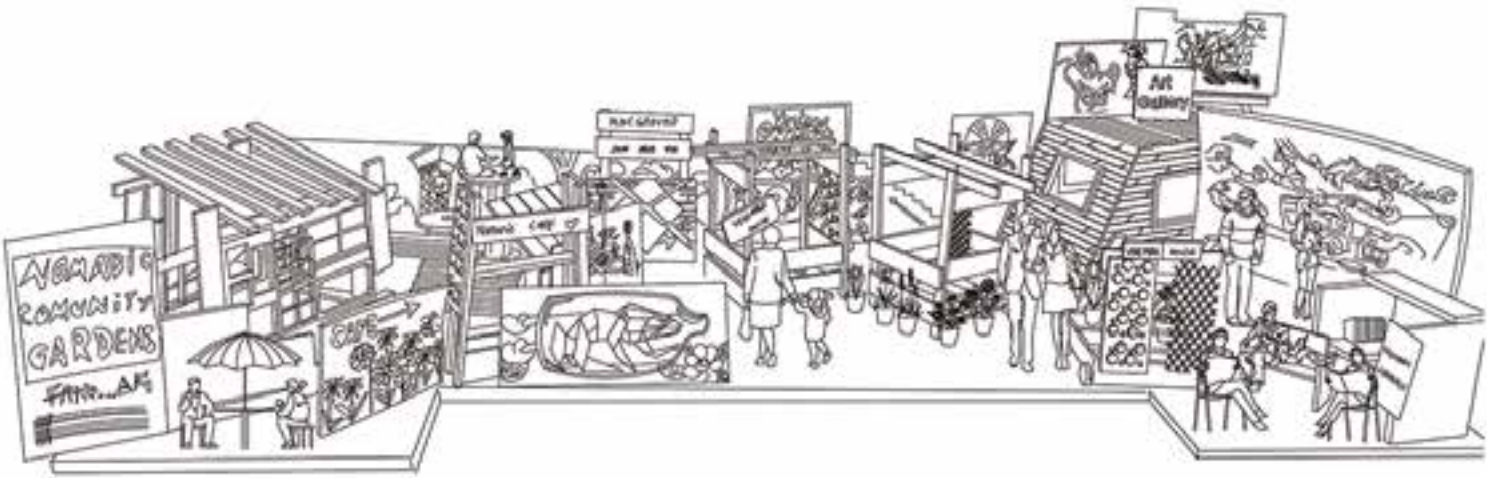
Hide to Seek Connection
Exploring current issues of social interaction in a technology driven society and the atmospheric architectural qualities which enhance personal and social connections. Creating personal and collective hides in the public areas of train stations, in which users' social identity can be hidden in darkness and solitude, whilst (re)connecting with their self and others with through hearing.

11, 12 Oluwadamilola Oyetoro

Ecology of Colour
Exploring the ways in which the colour of objects in the environment are perceived as fixed, yet change in tonal qualities with circumstances; the time of day, the weather, by filtration, by motion, etc., and can generate a range of new colour palettes.

Learning Landscape
Filter learning environments in schools to address the particular educational needs across a spectrum of learning difficulties and teaching approaches.

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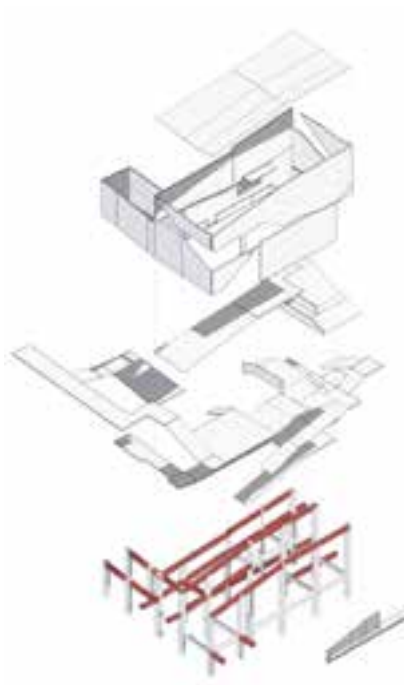
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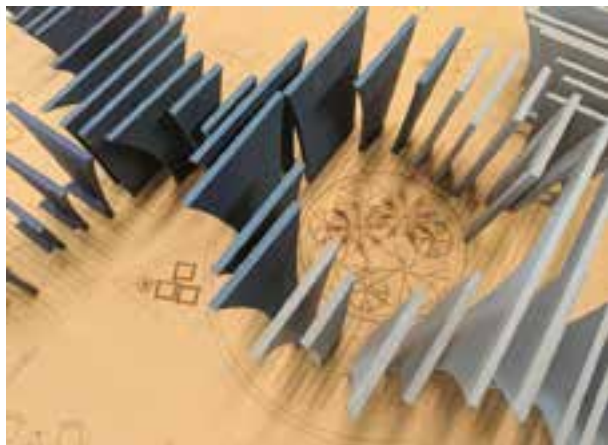
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01, 02, 03, 04, 05, 06 Chaline Church

#iamnotahoarder

An abstracted hoarder's home, using the research theme of 'in-betweenness', is explored through modelling, writing and a range of creative representations to depict and understand the interiority of hoarding.

Rickle < Hoard > Churn

A multi-sensory approach to design, and particularly the haptic, and using the spatial/visual language of hoarders' interiors, is employed to investigate the use of churning walls and rickles as design components.

07, 08, 09 Golzar Sadat Booshehri

Hidden Thisness

Re-evaluating the everyday experience of the city by juxtaposing detailed pavement patterning with scaffolding structures to create spaces in which street users can enhance their experience of the everyday.

Trace Park

Exploring alternative ways in which people can move through buildings and space, or from one space to another, in which they become like 'Traceurs' (practitioners of Parkour), to 'draw' their own path and journey between and through activities and experiences.

10, 11, 12 Paula Vidal Gomez

Proximal Space 1

Inspired by the different sensations provoked and experienced when walking through markets and high streets and retail spaces, where the proximity of different elements, including users, affect consumer behavior.

Proximal Space 2

The project aims to alter the way retail spaces are defined, occupied and used by blurring the boundaries, as described by 'proxemics', between the private, the social and the public, transforming the role of the consumer from spectator to protagonist.

13, 14 Lokesh Agarwal

Market Space

An examination of the qualities, operation, and component mechanics of street markets as the basis for a series of temporary and demountable interventions that enable market traders to exploit the spatial and functional resources of their location more effectively.

Third Space [Market Place]

Using market components to create 'third places' (between work and home) within the urban street-scape, for market traders, shop-owners and the public, to enhance the interaction between public and private space, and to enable adaptable use that reflects the changing rhythms of the day.

MA Interiors (architecture & design)/ EXTRACTS FROM ADVANCED RESEARCH

Exaggerated essentialism

Contemporary public interiors have a duty of care, I believe, and through investigating the world of hoarders, who have heightened connections with their interior 'collections', I suggest that we could potentially learn from their exaggerated relationship with their object-filled interiors to enhance the

reached its zenith' (2016 p.7).

Marjun Teeuwen is a Dutch installation artist and photographer who generally builds her installations in a way that is only slightly visually dissimilar to the crowded collections of hoarders, although not reflecting their personal attachment to the objects. 'Crammed spaces is the dominant theme... The rooms piled up to the ceiling with an inestimable quantity of objects... The objects are combined according to function, texture and colour... The ceilings, floors and walls are no longer recognizable as such, thus removing the certainty of perspective influencing the orientation of the viewer...' (Teeuwen 2017).

...a place can be defined as relational, historical and concerned with identity, a space which cannot... will be a non-place¹

contemporary, established and typical experience of public spaces. Randy O Frost, a specialist in compulsive hoarding, has coined the phrase 'extreme essentialism' to help explain hoarders' heightened emotional connections to their objects, that makes them seem overly essential.

Pallasmaa quotes Maurice Merleau-Ponty that 'our own body is in the world as the heart is in the organism.' (2007 p.40) and notes an observation by the anthropologist Ashley Montagu that in the West we are 'beginning to discover our neglected senses'. He argues that this awareness underpins attempts 'to re-sensualise architecture through a strengthened sense of materiality and hapticity, texture and weight, density of space and materialised light'. (2007 p.37) in the production of "sensory architecture in opposition to the prevailing visual understanding of the art of building.' (2007 p.39).

I propose that the hoarders' multi-sensory relationship with their interiors directly informs a more holistic spatial experience from which designers could draw inspiration. Such multi-sensory experiences provide a toolkit for designers to embed and connect the public with interiors in a manner that challenges the dominant 'ocular' of contemporary spatial experience.

Lubomir Popov identifies flexibility and temporality as contemporary needs, whereby' the materiality of the wall and the corresponding interior appear to be out of place with reality' (2016, p.6) and concludes that the' conventional interior has

We all imbue objects with special meaning, beyond the physical characteristics, but hoarders do this to the extreme²



The architect Sir John Soane also had a tendency to store excessively, and Furjan explains the visitors' experience to Sir John Soane's Museum as 'presenting an overwhelming experience that fractured coherency and order' (2004 p.73) such as where the 'innermost leaves open to dissolve the wall completely' (2004 p.68) in Soane's picture room. Like Soane, who cut into and away at walls and ceilings to create an atmospheric display for

his museum objects, Teeuwen's later work sees beyond the cluttered home interior to look at how floors and walls merge and dissolve, and explores the haptic texture of interiors.

The focused ocular creates distance. No matter how close we go, there is distance between us and the object using the sense of sight in its dominant focused form. Yet all the other senses, as well as peripheral vision, paradoxically connect and embed us in interiors. Exploring this broader multi-sensory approach to public interior space is vital to its design.

An understanding of hoarders' 'exaggerated' and multi-sensory relationships to the interiors they occupy and inhabit, and the exploration of a broad sensory taxonomy, that includes the visual (that is less of the focused distancing visual and more of the periphery connecting visual sense), the



02

auditory, taste-smell, orientation / proximity and the haptic (Gibson 1966) will inform the creation of 'place' in 'non-place' and enable the return of modern public spaces to 'places' with which we feel a truly comfortable connection.

1. Augé Marc, *Non-Places – Introduction to an Anthropology of Supermodernity* (Verso, 2000), pp.77-78.

2. Robert Sokolowski, *Introduction to Phenomenology* (Cambridge University Press, 2000).

3. Frost R O, 'The Why Factor' on Hoarding Interviewed by Mike Williams for BBC World News, 11 November, 2016

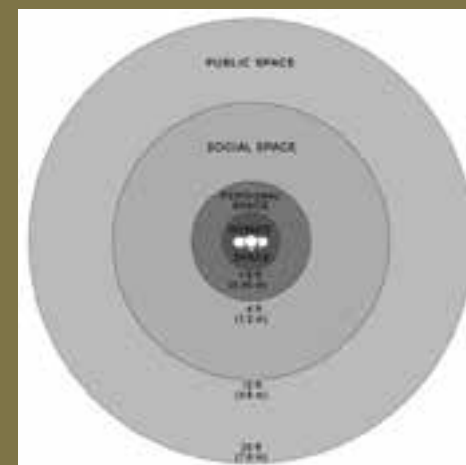
Images:

01. Archief Series, Huiskamer No 11 (Living Room Hoard), Marjun Teeuwen (2005) <http://www.marjanteeween.nl/gallery/huiskamer-serie-2003-2005/> access date 27th April 2017

02. A Hoarder's Room- 3D printed rooms, doors, beds, walls and objects of a hoarder's interior, Chaline Church (2017) Exploring Walls- Field Book 2

Proxemics is a term coined during the 1950's by Edward T Hall who divided personal territory into four spatial zones: the public, social, personal and intimate, each of which is defined by the distance that separates us in environments. The intimate and personal spaces are the ones closest to us, which involve touching, nearness, intimacy and affection that make us aware of our surroundings and how we use spaces. Proxemics describes how people perceive, interpret and use distance, posture and orientation to mediate relations with others and to both fixed and semi-fixed spaces.

Fixed spaces are the immobile areas formed by walls and buildings and semi-fixed spaces are defined by movable elements that can be modified to bring people together. Interventions in semi-fixed spaces always look to achieve different reactions from users by working with materials, colours, scale, textures, lighting, etc. But proxemics now extends beyond these categories to a third type of space, the digital, which is able to create reactive environments that relate people, devices and both fixed and semi-fixed spaces. Portland Design Architects pulled out this mixture with their technology driven thinking by designing an unexpected retail experience at Auckland airport, where they combined these types of spaces, creating 'relationships of people to devices, of devices to devices, and of non-digital objects to people and devices'.¹



02

without people they become empty, soulless and senseless non-places. Retail spaces are designed by and for the people, but as the ways in which we consume changes through time, the way we design these spaces must change too. Today consumers are not only looking forward to the product itself, but also to the sensory experiences that they can absorb when consuming.

But it is users that give life to a place. People and activity are the key components of a living place that generates attachment



01

But it is users that give life to a place. People and activity are the key components of a living place that generates attachment, a sense of belonging and the spirit of people and the community² (Shamsuddin 2008). We must always have in mind that users are the important factor in any high street and shopping environment, for

Without a doubt, shopping is now spreading into all areas of our lives. "Not only is shopping melting into everything, but everything is melting into shopping", and our movements, incomes, purchases, likes and dislikes are being coded and analysed through technology³ and tracking devices in the hope of increasing sales. It is obvious the nature of retail is changing as retailers mix online with traditional shopping, trying hard to respond directly to what consumers want, and when, where and how they buy. But they still struggle to continue attracting clientele to their physical stores.

An interview in Design Week magazine in 2011 asked retail design experts to outline their vision of what high streets might look like in ten years time. Ibrahim Ibrahim, Managing Director of Portland, a London based design studio, stated that

MA Interiors (architecture & design)/ EXTRACTS FROM ADVANCED RESEARCH

“The next ten years will be a transformative time for our high streets. Shops will be the theatres where brands develop their closest relationships with customers”.⁴ He pictured these places with digitalized public spaces, interactive projections, soft architecture where “Shops will become more sociable places” by virtue of customers who will seek for meaning, compensatory human proximity and physical experiences rather than just stuff.

It is evident that the way we consume and explore high streets is continually being reinvented and reshaped to keep up with changes in our development as a society. Stuart Wood, the Executive creative director of Fitch acknowledges that whilst

and thirdly, by creating personal and customized experiences for the customer, they will be able to choose and decide freely in a comfortable space. By combining these three elements the consumer can be transformed from passive spectator to active protagonist.

1. Ballendat T, Marquardt N & Greenberg S (e.d.) *Proxemic Interaction: Designing for a Proximity and Orientation-Aware Environment* University of Calgary, p.2

2. Shamsuddin S & Ujang N (2008) 'Making places: The role of attachment in creating the sense of place for traditional streets in Malaysia' *Habitat International* 32 (39) pp.399–409

3. Chung C, Inaba J, Koolhaas R, Leong S & Cha T (2001) *Harvard Design School Guide to shopping* 1st ed. Taschen

4. Analysis: High Street Dreams (2011) *Design Week* 26(21)

Images

1. ACE delivering packages. A World First for Travel Retail
Portland Design
<http://portland-design.com/work/a-worldfirst-fortravel-retail> [accessed 22/4/2017]

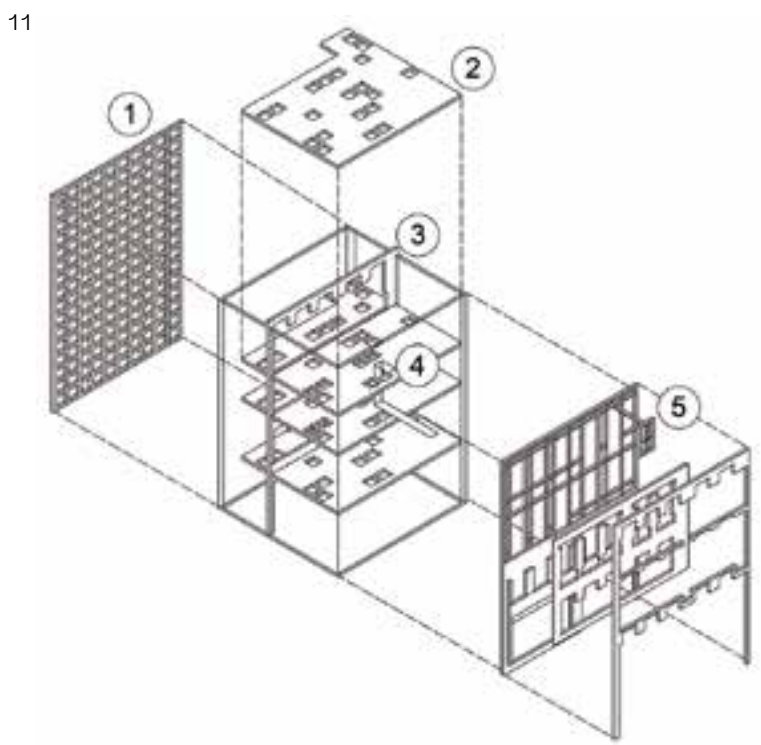
2. Chart depicting Edward T. Hall's interpersonal distances of man, showing radius in feet and metres
<https://en.wikipedia.org/wiki/Proxemics> [accessed 22/4/2017]

3. A user analysing the materials of the sneakers by augmented reality
Etherington R (2012). NikeFuel Station at Boxpark Dezeen <https://www.dezeen.com/2012/03/12/nike-fuel-station-at-boxpark/> [accessed 30/4/2017]

We can identify three key ways in which proxemics can modify and transform the consumer experience of retail spaces. Firstly, through the interaction of physical and digital spaces, proxemics can make realities closer to the consumer, where using our senses are important; secondly, through individuality, each store identity can help us relate better with different and unique environments



03



01, 02, 03, 04, 05 Siyana Boneva

Crossing Boundaries
How multiple realities beyond the immediate visual and experiential, including the historical, the literary, and now the augmented and the virtual, are manifested in the historic Spaniards Inn pub.

De-Stressful Environments
Helping people who experience high levels of stress and anxiety by utilising a range of technologies to locate and construct built interventions that combine augmented and virtual space with the real.

06, 07, 08 Elena Vezzali

Home to Home
The use of 'parasitic' architectural components and interventions, applied to urban terrace housing to create flexible student accommodation adaptable to their temporary occupation and changing wishes and needs.

09, 10 Dilara Balci

In-Authenticity
An exploration of aspects of 'authenticity' in relation to buildings and their use, and in particular about their real and implied materiality, and how the in-authentic is used to construct identity and character.

Craft GuildHall
Updating the medieval institution of the Guild to the modern age to support the diverse and growing community of craftspeople, through an open and accessible 'Hall' where expertise and experience can be shared between 'masters' and 'apprentices', and which provides specialist resources, a forum for promotion and opportunities for collaboration.

11, 12 Suzan Ahmed Elbadawi Abdalla

Pattern-Nation
An experimental process, based around Portobello Road, that aims to examine the significance of patterns found in the architecture and environment, and to generate innovative patterns from the visual quality of a locality that can reflect its identity.

Unutilized Space
The project aims to identify a range of unutilized spaces within buildings that together can be used by the interlocking communities in an area, to encourage and promote participation, engagement and social inclusion.



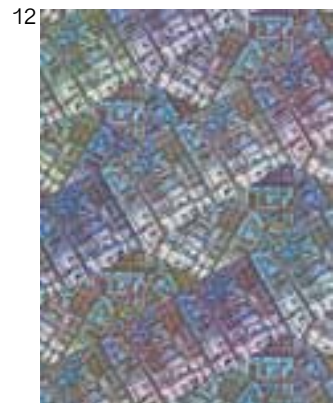
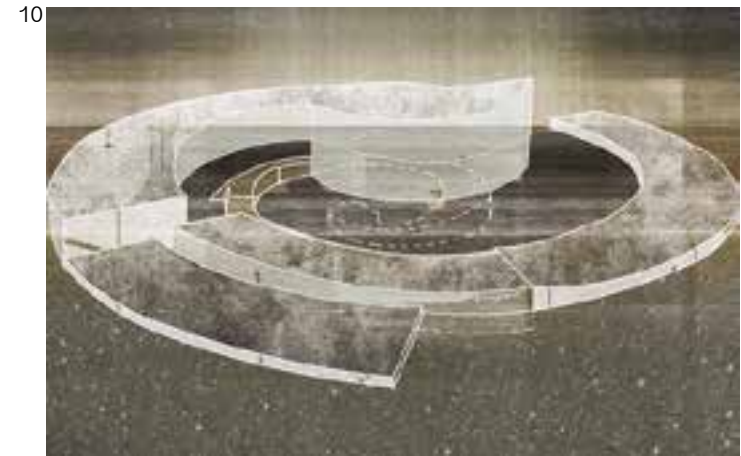
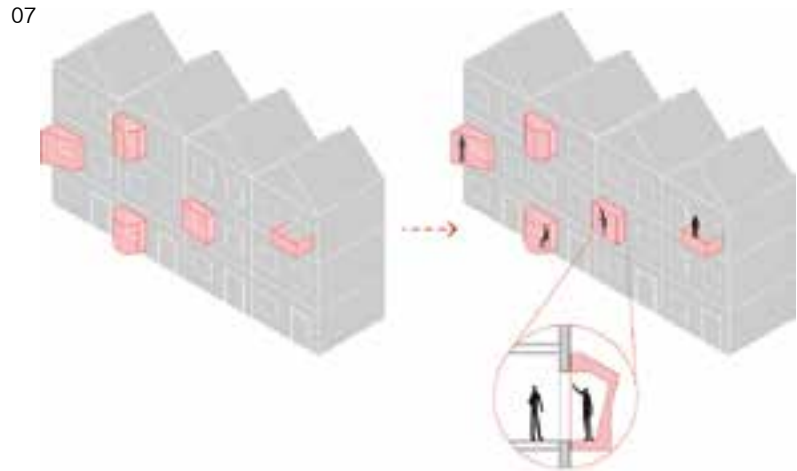
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How PokemonGo creatures appear in real locations



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The Room - Re-imagining an Essence of Place in the Temporal Condition

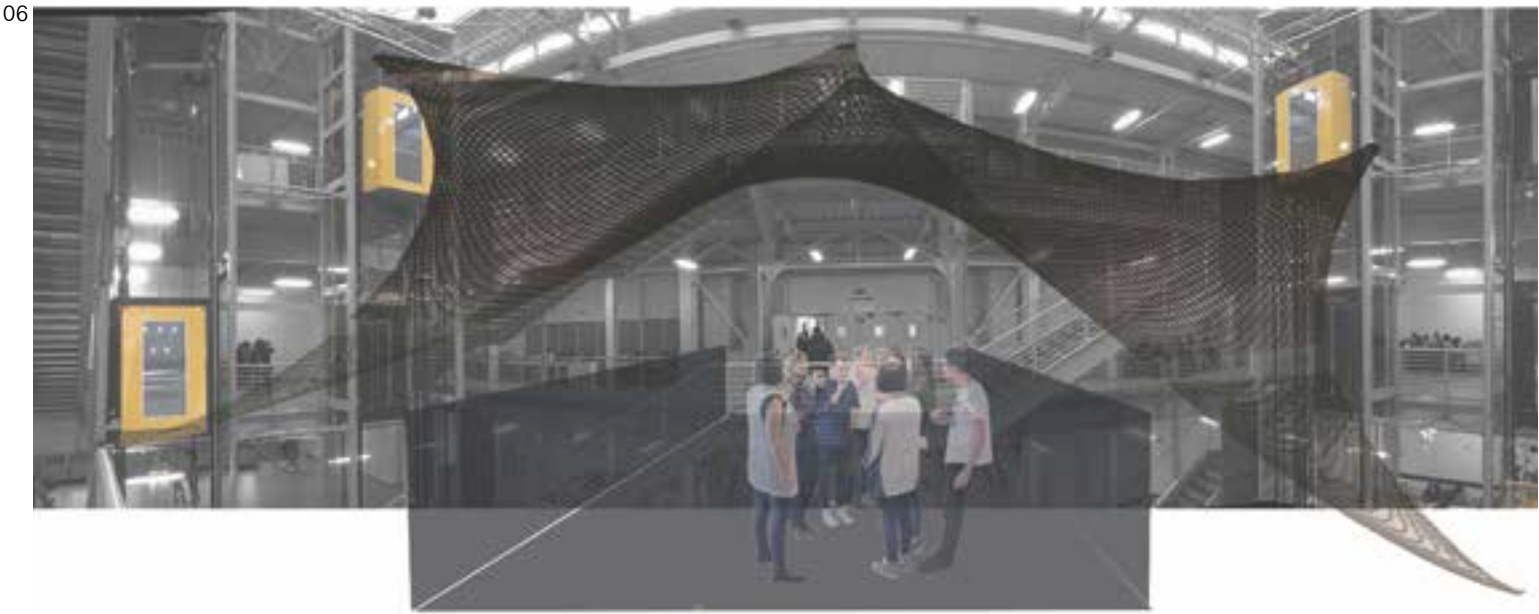
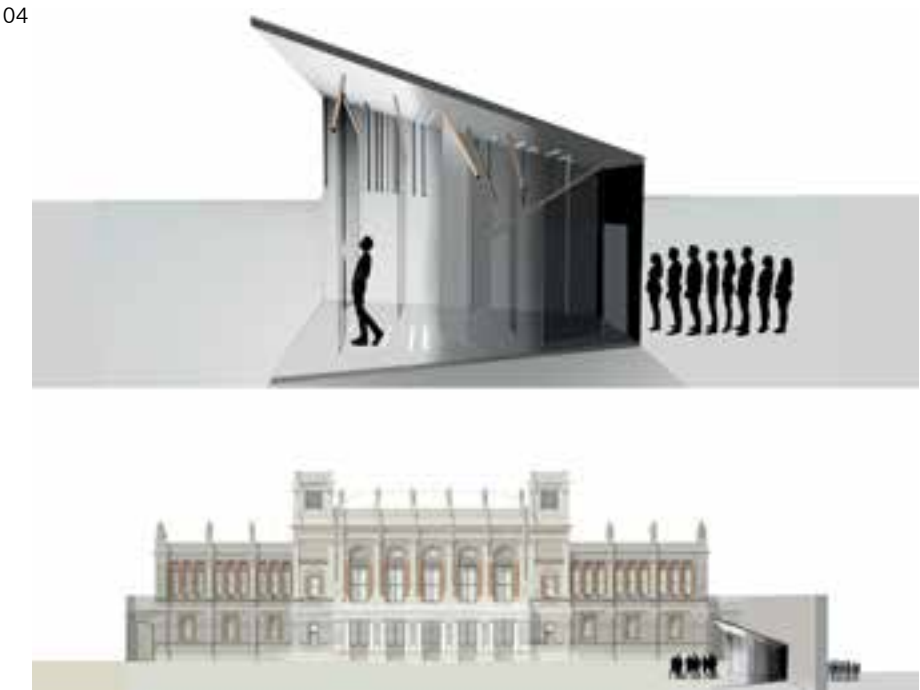
'Today, one is struck by the multitude of interiors that resemble each other, regardless of their location. Shopping malls, airports, office lobbies, museums – 'continuous' interiors for a mass public – all share the same morphology, the same tropes. They have submitted to the devices of publicity and become distended scenes of consumption'.

In consideration of the above quotation and other texts and through examining the notion of 'the room' this intensive week long workshop for MA students sought to address the value of physical personal space in this age of social media and global boundary-less communication. The workshop was divided into two parts. In Part 1, *Finding Room*, students were required to identify a room of particular interest to them. The chosen place was to be personal to them and emotionally evocative relative to the feeling of retreat and refuge, intimacy and comfort. Only single floor /volume public spaces were to be considered. The places might have been experienced recently, regularly, or in the past, retained in memory. Responses were presented as illustrated accounts of personal observations and feelings, critically examining the place's essence in terms of design, function and sensory experience. In Part 2, *Making Room*, working in groups, the task was to design a new room to express a sense of either retreat and refuge or encounter and engagement. The new design was to be set within an appropriate public 'host' context, as a temporal condition. The objective was to re-imagine the essence of a room as sanctuary to counterpoint the excesses of digital technology, social media activity and the 'continuous interior'. Design proposals were represented as 1:10 scale models together with a visualizations of 'the room within a room' context.

1. Pimlott Mark, Without and Within – Essays on Territory and the Interior (Episode, 2007)



- 01, 02 L.A.M.P. - Love/Art/ Mystery/ Purity
Neris Taymaz, Edwin Rodrigo, Gktug Tanri-verdi, Greta Gallute, Natalia Antonenko
- 03 SILENCE IN NOISE
Gao Ruitin, De Long Gu, Swati Smita Mohap-atra, Katarzyna Wilk
- 04 A NEW WAY TO COMMUNICATE
Neuvessel Camille, Zimlich Anna, Meunier Adele, Prudhomme Clemence
- 05, 06 ARANEUM
August Lund, Ece Yuyar, Jinan Jezzini, Maria Pekova, Serra Yilmaz



Connectivity: Central Market, Hong Kong

The final third year project at HKU SPACE, our franchised Interior Architecture programme in Hong Kong, this year shared common ground with the theme of study on our Middlesex programme. Both projects set a central urban market as the context for adaptive reuse. The HKU brief was as follows:

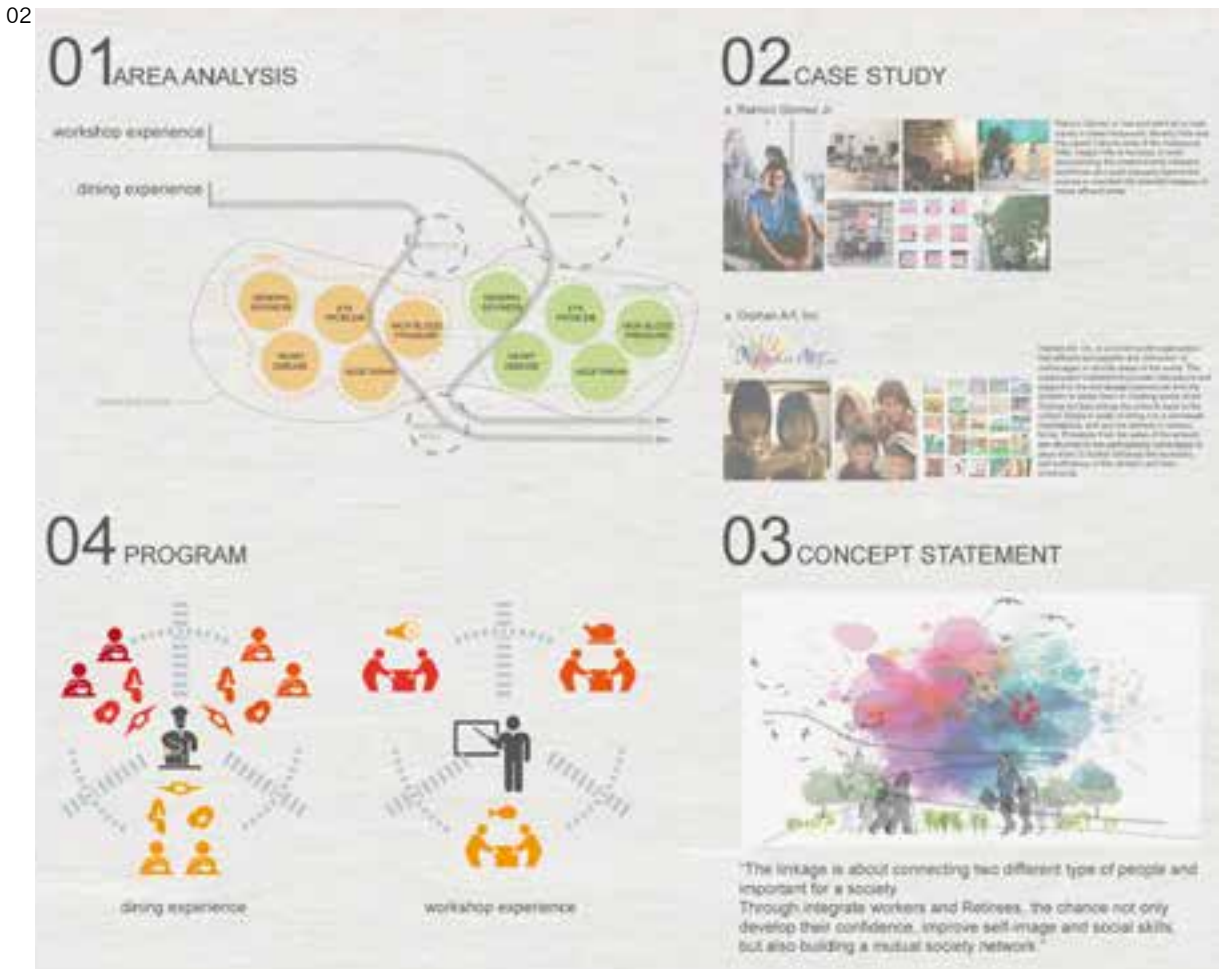
Development and preservation of buildings often question a delicate kind of sensibility between sustainable development and heritage conservation. Mapping a sensitive balance to link the past while building a sense of cultural identity through conservation of buildings requires the arts, architecture and its wider community to work together holistically.

As one of the many measures to preserve memories of the past, we are seeking positive opportunities to adaptively re-use and revitalize buildings that have not been fully optimized. This year, the studio will have a unique opportunity to investigate preserving and revitalizing the Central Market on 80 Des Voeux Road Central Hong Kong.

The module is set out for students to explore the engagement between art, design, interior architecture and architecture. Students will conduct research and design proposals to transform the Central Market into sustainable spaces and build upon the design parameters to create spaces that are pure and unique to embrace the most relevant spatial concept in which a new lease of life will evolve.

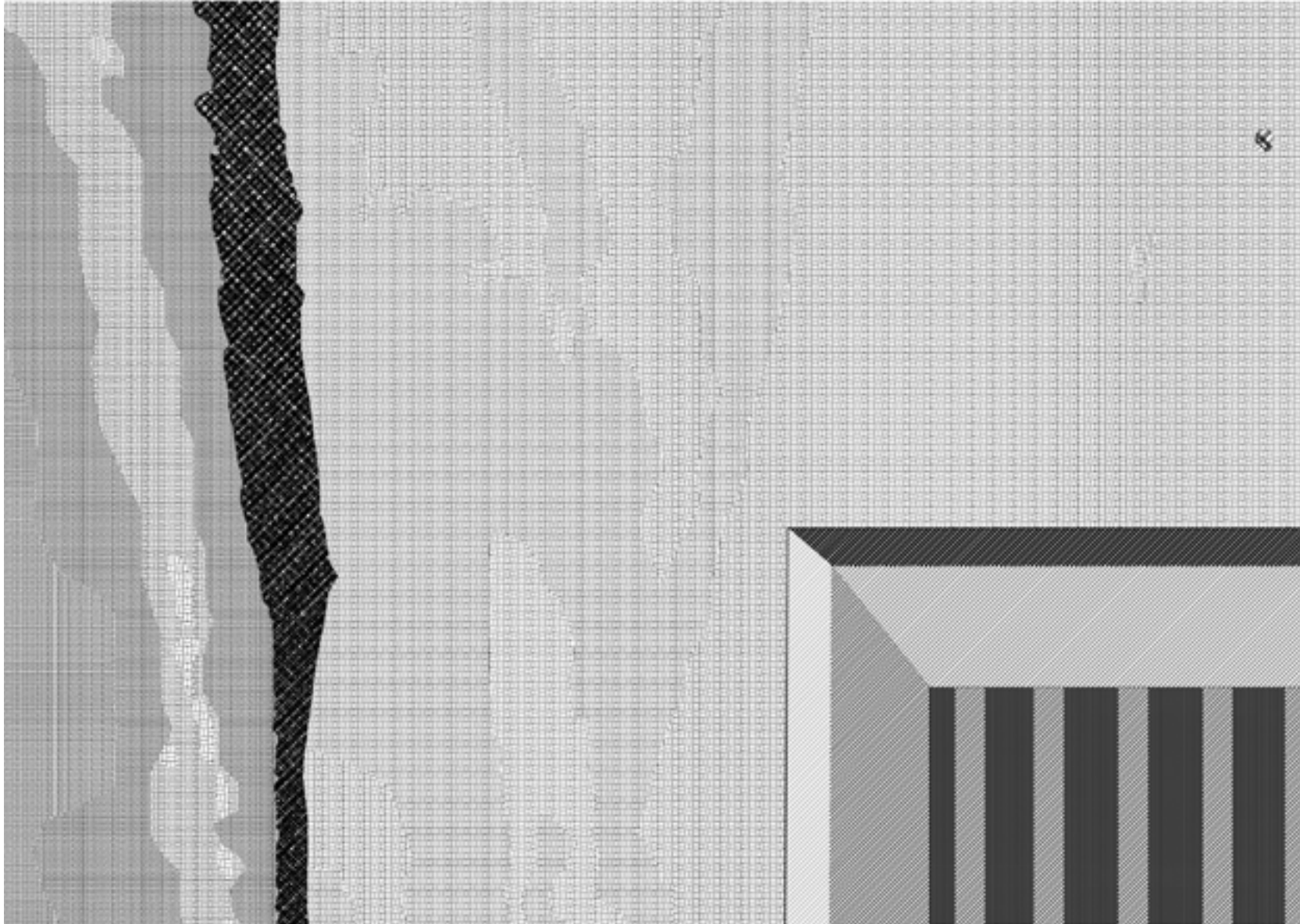


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02, 03 Tsz Kin Fung



03





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